TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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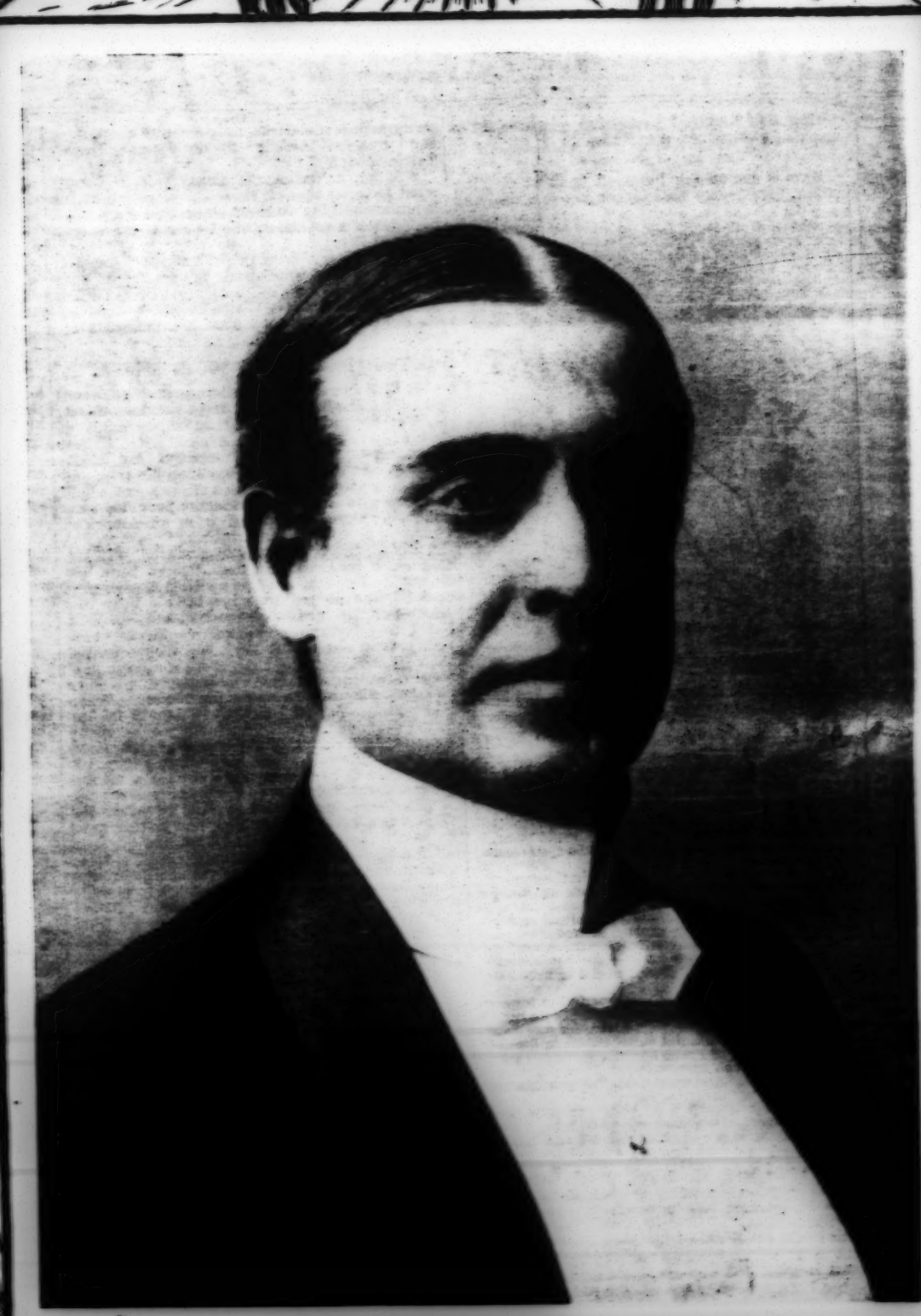

NAT C. GOODWIN.

SCENES FROM CURRENT PLAYS.

WILLIAM SAMPSON. ANNIE RUSSELL. BLANCHE WALSH. ALFRED HUDSON. MARGARET ROBINSON.
FANNY ADDISON PITT. THURLOW BERGEN. SOL SMITH RUSSELL. ORRIN JOHNSON.

GARDEN THEATRE.—A BACHELOR'S ROMANCE. Act IV. Clementina's Home, Brookfield.

"Speak to her!"

When these society chappies get together to organize a vaudeville entertainment there is sure to be lots of fun, especially when Jimmie Breese and Harry MacVickar are running it.

That is, unless some of the performers throw down the books and pout and say they won't play. That is the way it was about this recent Tuxedo vaudeville show which didn't come off. It was going to be a bird of a show.

There were a lot of us girls to dress up in little old-fashioned bodices and short skirts—not too short, you know—just the limit. Then there were to be sanded floors, and we were to act as barmaids.

Now, wasn't that too sweet for anything! Then some one kicked. I think they were all afraid of the beastly reporters getting on to the scheme, and putting pieces in the paper about us with impossible pictures.

Jimmie Breese, I understand, was to take a photograph with one hand and make a Welsh rarebit with the other without having his feet touch the floor once.

Harry MacVickar was going to give an imitation of A Society Man Taking a Drink, and was also going to read a paper on "How to Have Lots of Fun and Keep It Out of the Papers."

Evert Jansen Wendell was going to do a rope walking act, at the same time balancing six quarts of champagne, and Tommie Thingumbob was going to give his celebrated talk on "How to Live a Double Life on Nine Dollars a Week."

There was going to be a hot time in Tuxedo that night. But newspaper rumors killed it.

I see that my friend Francis Wilson is developing pugilistic tendencies of a high order. Not only is the pugilistic world merging into the stage, but the stage is going half-way to meet it.

No longer can Maurice Barrymore and Robert Hilliard monopolize the fistic honors of the profession. Mr. Wilson has proved that he deserves a place in the front ranks by his recent encounters, first with the New Rochelle public and then with the trombone player; also at New Rochelle, by the way.

In both cases he knocked out his man. New Rochelle must be an unhealthy place, I should think, from all I have read of these two cases. Its inhabitants must be full of tacks not to know that they are entertaining an angel "in their midst."

If I lived in New Rochelle, and Francis Wilson wanted to build a blue pump with a tin fence around it, in my front yard, I should feel honored. That's just the difference between New Rochelle and New York. About thirty cents.

Has any one thought of all the great possibilities there are in this new biograph method of photographing moving pictures?

I saw some of the reproductions at Proctor's last week, and I couldn't help thinking that by this new method it will be possible to preserve every movement, every change of expression which marks the great scenes of our greatest actors.

It will not preserve them as the phonograph preserves the voice, for every one who has heard a phonograph must admit that the most sublime speech loses its dignity while coming through a tin funnel.

The biograph gives the photograph—the moving picture—with all its lights and shades, registering five hundred successive pictures in a space of twenty-seven seconds.

Here is something I clipped from an evening paper. Evidently Miss Elliott has been dallying

with a hair restorer, under the impression that it was violet water. Poor Girl! How I pity her! Now, she'll have to go as a bearded lady.

Here is a letter that came to the Matinee Girl last week. It is supposed to be written by a Boston girl, as it was dated from the City of the Frozen Face. It said:

Dear Matinee Girl:

Are the New York matinee girls dead to true manly beauty, or have I been misinformed? Surely the girls of Gotham should appreciate a specimen of man like James K. Hackett.

The Boston girls (and not the glass in the eye sort) are wild over him; not the silly, raving enthusiasm that explodes with "Isn't he sweet!" and that sort of thing, but sincere, womanly admiration for a handsome, manly fellow with a cameo face and princely manners. Will you believe me when I say that the general comment here on his performance of Rudolph in Zenda is: "How I wish I had seen him before Sothern!"

When one recalls Mr. Sothern's none too impressive physique and dreamy gaze it simply mars this charming picture. Little tricks of voice and sometimes of pronounced facial expression are his only trifling faults; but as I once heard a manager say of a beautiful girl who turned in her toes: "My dear, you can turn out ingrowing feet, but you can't do anything with an ingrowing face."

Let Mr. Hackett take heed and overcome these atoms of imperfection and we will have a man America should be proud of. May I. White.

I don't just catch the drift of May's letter. I don't know whether she means to insinuate that James K. Hackett has ingrowing feet or an ingrowing face.

But don't worry about the New York matinee girls, May dear. We are not lost to a sense of manly beauty, but the trouble with us is—that is, the "general comment," as you call it, is "How we wish we had seen him first."

You see James is engaged. We're only just getting over the announcement. Just able to sit up and take a little thin gruel. As to "charming manners," you should see J. K. H. in a Columbia cane rush. He paid less attention to the Rules of Etiquette than any of the other fellows.

But all the same, the Boston girls have my deepest sympathy in their great affliction.

I was in at a What Happened to Jones matinee the other day, and I heard something that sounded awfully funny to me.

The word "sanitarium" occurs in one act with a regularity of about once every five seconds. And every one on the stage invariably pronounced it "sanatorium."

Now is this a new Century Dictionary wrinkle, or is it—well, what is it, anyway? Can anything under the earth or over the earth or of the waters thereof make "sani-ta-rium" "sana-to-rium"?

Will Mr. Alfred Ayres please write? I don't want to think that all those clever people at the Bijou are talking in their sleep, and I am not a little bit of a reformer, but I want to know, you know.

Just ordinary womanish curiosity. And if they are right, I shall pack my trunks at once and label the tags in great big letters: "For Keeley's Sanitorium—White Plains."

The Matinee Girl.

THE THEATRES OF SOUTH AFRICA.

W. F. Rochester, the well-known stage manager and comedian, arrived from London on Oct. 11, having just completed an engagement of twelve weeks in South Africa with Ernest Searelle's London Opera company. Mr. Rochester is enthusiastic in describing his trip, and he believes that South Africa offers a great field wide open to American managers provided they take only American plays, with an American company and American printing.

"All of the companies seen there," said Mr. Rochester to a Mirror man, "have been distinctively English, but the visiting American is treated like a lord by everybody. Very few American plays have ever reached South Africa, but I took from New York three operas which had proven successful here, and they repeated their success showing that there is a large field for the enterprising opera manager disposed to go a long distance to make big money. When I left South Africa there were then in the immense field one melodrama company, one comedy company, a London Gaiety company, McAdoo's Colored Minstrels, one high-class vaudeville company, and one company playing a Shakespearean repertoire.

"The seasons are the reverse of ours, the Winter beginning in February and lasting until August. The climate is beautiful, like our own California climate, and Autumn clothing with a light overcoat will be comfortable all through the Winter. Six months of continual sunshine are offered for the theatrical season. About the transportation? Well, the fare from London is $180, first-class, or $110, second-class. Vaudeville performers for the Empire, Johannesburg, are guaranteed eight weeks, and are given free transportation from London. A route? Let me give you the tour which seems best to me, and the details as I go along.

"Suppose we open at Capetown, a city with about 15,000 population. The Opera House is a large, beautiful theatre well stocked with scenery, and almost every comfort. As at every South African point, the house here is usually rented by the visiting attractions. The rent, $375 a week, includes light and all attaches except orchestra. Prices are 50 and 75 cents, $1, and $1.50. The hotels, not very good, offer first-class accommodation at $20 a week, and second-class at $10 or $12, American plan. The theatre seats 2,300, and is almost always crowded. From Capetown, I should go to Port Elizabeth, Natal, about 400 miles by water. Here is a cozy, pretty playhouse, seating 1,800 persons. Prices are about the same as at Capetown, but the hotels are better. Our next stand would be East London, also in Natal, two days by water. Each of these places is good for a week in repertoire. The East London hotels are very bad, the theatre is worse than the hotels, and prices about one-third more than at Capetown. The house seats about 1,200, and it is impossible to put up any scenery.

"Thence we go to Durban, capital of Natal, a day's journey. This is the most beautiful city in South Africa. It has a fine modern theatre, seating 1,700, and a good company might easily remain from four to six weeks. Prices same as Capetown. From Durban we go to Pieter Maritsburg, sixty miles inland. This is an English garrison town where 20,000 or 30,000 troops are quartered, and it is good for two weeks. The theatre is brand new, seats 1,700, and the prices are 62½ cents, $1.25, and $2.50, with boxes at $15 and $20. We next visit Pretoria, capital of the Transvaal Republic, twenty-four hours by rail, a beautiful city, and a two weeks' stand. The theatre is new and prices same as at the last place.

"From Pretoria we go to Johannesburg, two hours by rail, and find three first-class theatres. The town isn't booming now, but it supports an Edwardes Gaiety company at the Standard all the year 'round; variety at the Empire, and combinations at the Gaiety, where we played eight and one-half weeks. There is very little sickness here, although the water isn't fit to drink. What is the substitute? Well, we tried Scotch whiskey at 25 cents a drink, using with it soda at 12½ cents a bottle. English ale or Irish stout costs 75 cents a pint. At the laundry, one pays for collars 6 cents each, for shirts 37½ cents each, and for cuffs 12 cents a pair. From here we return to Capetown, 1,500 miles—or three days and nights—over the worst railroad in the world, bar none, with no sleeping cars. But it is a trip worth the taking, nevertheless."

It was a graceful compliment to American actors and stage-managers that Ernest Searelle should send here for Mr. Rochester, and pay his expenses going and coming, and Mr. Rochester hopes to be with him again in the near future. The American carries a handsome Congo thorn cane, handsomely inscribed, which, along with a case containing two dozen of pipes, was given to him upon the occasion of his benefit at Pretoria, when he played the Widow O'Brien in Fun on the Bristol.

GOSSIP.

Rudolph Aronson was recently entertained by Colonel and Mrs. A. C. Taylor at their home in New London. While there Mr. Aronson read the book and music of an operetta called Cambrina, by Madame Lanza and Fred Wight. Mr. Aronson expressed himself as delighted with the work, and predicts a New York production for it at an early date.

Augustin Daly, through his American manager, Richard Dorney, is about to bring suits against the managers of out-of town theatres at which the Jardine Geisha company has appeared this season. The merits of the controversy between Sir William Jardine and Mr. Daly will be decided at a trial in a United States court in November.

The Elks of Kansas City gave a reception on Sept. 24 to Hollis Cooley, who will be remembered as manager of the Star Theatre last season, and is now manager of Blaney's A Hired Girl company. Mr. Cooley is a member of the Kansas City Lodge. Charles Fitzgerald presided, and introduced Mr. Cooley, as the guest of the evening, to his old friends. In response to their greeting Mr. Cooley, who has well-known powers as an after dinner speaker, made a graceful little speech, and then the waiter filled 'em up again.

Beryl Hope has been engaged to play the leading role, originated by Katherine Grey, in A Southern Romance. She will be featured.

Wilfred Lucas resigned from Harry Curtis' Wilson Comedy company, at Binghamton, N. Y., and is resting at his home in Syracuse. Mr. Lucas has been playing leads and managing the stage for the Wilson company.

The Morrisons, Hugh and Aileen, have closed with the Morgan-Gibney company and have rejoined the Graham-Earle company, opening at the Bijou Theatre, Chicago, to play the comedy and soubrette roles, and to introduce their specialties, this week. Mrs. Morrison has fully recovered her health.

Florence Gerald has closed a special engagement of two weeks with Brother for Brother. She has received an offer to join A Husband by Deputy, which she is now considering.

Carlton Wells, now playing the leading role with A Guilty Mother, is winning high praise for his excellent work.

Herbert Kelcey and Effie Shannon will open the new theatre at Wilkes-Barre with A Coat of Many Colors next Friday.

Gertrude Boswell as the boy, Stephanus, in The Sign of the Cross, has repeated in Boston the pronounced success scored there last season by her remarkable performance.

TO CORRESPONDENTS.

Tuesday, Nov. 2 being a legal holiday it will be necessary for THE MIRROR *to go to press earlier than usual on the number to be dated Nov. 6. Correspondents will please forward their letters for that week so that they will reach this office not later than Friday morning, Oct. 29.*

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Oct. 23.

For the first time since the beginning of the season has the Weather Bureau vouchsafed an entire week of the right sort of temperature to promote a satisfactory attendance at the theatres. The result has been that notwithstanding the excitement consequent upon election, no house presenting a worthy attraction has had cause for complaint. The most important of the week's events has been the joint appearances of Effie Shannon and Herbert Kelcey in the guise of stars at the Montauk, in Madeleine Lucette Ryley's comedy entitled A Coat of Many Colors. Its three weeks' run at Wallack's combined with its fortnight tour of one-night stands had served to make each participant thoroughly at ease, and rarely has a presentation gone with such smoothness or points been made so telling as in Mrs. Ryley's latest effort on the occasion of its local premier. Miss Shannon has never looked better physically than now, and her Esther Gunning calls into play the exercise of all her varied gifts, which have rarely been presented to greater advantage. Mr. Kelcey was most entertaining, but has generously subordinated himself to the exploitation of his partner, by accepting a role that makes but partial call upon his well-known talent and experience. The cast in general puts one in mind of the old Lyceum stock in its palmy days Effie Wilton was excellent as Mrs Majendie, the senile Lothario depicted by Mr. Lemoyne was most diverting, and the William McWhirter of Edmund Lyons was one of the cleverest character bits seen this season. Burr McIntosh caught many laughs in an impossible role. The business of the week has been very satisfactory and the play received with emphatic favor. Colonel Sinn next introduces Mrs. Fiske in Tess of the D'Urbervilles, which last Spring enjoyed a brilliant and profitable run of eighty-three performances at the Fifth Avenue Theatre.

The second week of Manager Lee Ottolenqui's season at the popular Amphion has continued with every indication of prosperity, with the first presentation in that section of the town of Du Souchet's amusing comedy The Man from Mexico, interpreted by Willie and Louise Allen Collier, assisted in the main by the same people enlisted in its production at Hoyt's Theatre. The next booking, an unexpected one, by the way, caused by Maude Adams' success at the Empire, is that of Rosemary and John Drew, who is kept from beginning his New York season until a fortnight later than at first arranged.

A Round of Pleasure, which was a failure on its original production at the Knickerbocker last Summer, but was later tinkered over, and has recently finished a run of forty-nine representations at the Boston Museum, has been the current attraction at the Columbia. While not so positively offensive in general as was The Whirl of the Town, it by no means constitutes a pleasing entertainment. Its stage setting and costuming, however, left but little to be desired. The music is quite tuneful, and some of the lines are witty; but while the smut of the Tenderloin is not exploited as the principal feature, as in its predecessor, some former lights of the variety stage are allowed to run riot in their suggestiveness, as for instance the Rogers Brothers and Walter Jones. The latter, in crowding his woman partner against the side of the proscenium arch during an osculating bout, went beyond the bounds of decency, and appeared in a light smacking of the doings that find favor in a Coney Island joint. There has been an ample choice of seats for all late comers at each performance of the week. Manager Harry Mann next presents Joseph Jefferson as Caleb Plummer, Golightly, and Rip

That a Hoyt play is always sure of a good week at the Grand Opera House is evidenced by the receipts of A Contented Woman, which, though seen for a fortnight last season at the Montauk, has nevertheless drawn here like a novelty. Manager Frank Kihlholz follows it with another by the same author, A Black Sheep. This, though but recently called in, is now out again for a tour of eight weeks, until Otis Harlan's A Day and a Night is in shape satisfactory to its author, Charles H. Hoyt.

Flora Irwin and The Widow Jones have pleased over at the Gayety. With but one or two exceptions, however, her support this season is inferior, the brunt of the performance falling on the gifted Flora's shoulders. One of the local scribes must have caused this clever woman to smile, if by chance she happened to read that evening daily which said that she and her sister May were almost identical in personal appearance and methods. And yet such twaddle in some places finds acceptance. Manager Bennett Wilson next brings forward James J. Corbett as a Navel Cadet

Owing to the genuinely large demand for seats, the announced production of Niobe for Monday last was deferred a week and Du Maurier's play retained. This revival has certainly been something that may be looked back to with satisfaction, two of the cast, Henrietta Crossman as Trilby, and the Little Billee of Thomas Ross, being equal to if not better than any yet heard in these roles. An old vaudeville sketch, here called American Tourists in Paris, has served to introduce William Barry and George Wood. Neither of these artists has been in his usual fine fettle, the act consequently lacking the snap and ginger that was infused into Gowanus Flats, the curtain-raiser of the week before. Mattie Irvine, a petite and youthful contralto, evidently a new beginner, has sung with intelligence and true to the key, giving promise of acquiring distinction in the future.

N. S. Wood, "the boy actor," always a trump card at the American, has drawn big money there in Out in the Streets and other kindred dramas of his repertoire. The Light on the Point is the next diversion on this stage.

The Lyceum's patrons have turned out in such numbers to see The Stowaway as to make even standing room scarce. The Fire Patrol is the next exhibit here.

Eight Bells has flourished at the Bijou like the proverbial green bay tree. The Brothers Byrne have a money winner beyond dispute in this time tried spectacle that appeals so strongly to both children and those who do not care for mentality in their amusements. Marie Wainwright in Shall We Forgive Her is Manager Harry C. Kennedy's strong offering for the coming week.

Clara Morris, supported by F. C. Harriott, in Kenneth Lee's one-act play of Blind Justice is by all odds the most notable feature ever presented at Hyde and Behman's. While this great artist's genius is as potent as ever, and has afforded pleasure during the week to hosts of her old admirers, it cannot be denied that she has not received the respectful attention that was given her when at Keith's. Lillian Burkhardt and Forest Flood have also reappeared in Dropping a Hint, which again scored heavily, as last season Charles T. Ellis and Clara Moore have again won applause from their friends with Mrs. Hogan's Music Teacher. Other interlarded features have been Johnson, Riano and Johnson in The Monkeys and the Farmer; Gertie Gilson, with risqué songs; the Quigley Brothers in their Toll Gate specialty; E. M. Hall, the old but masterful manipulator of the banjo; the Silvers, with songs poorly illustrated, and Arthur Rigby in a venerable monologue, still ornamented with the chicken neck gag. Felix Morris is the principal headliner for the ensuing week.

Sam Devere, with a budget of broad jokes, abetted by an olio rendered with fairly clever performers, has taxed the capacity of the Star, where the American Burlesquers are next due.

The White Crook Burlettists have filled the Empire nightly, where Manager Barnes announces Sam Devere to migrate on Monday.

Manager Laurent Howard, of the Brooklyn Music Hall, has had the services of Felix and Cain, Charles Seymour, Sheehan and Lacy, Catherine Proctor Bennett, Omene, three Vilona Sisters, The Dons, with Pussey, Ashton, and Conrad.

Business has kept up to its usual high mark at the Unique, where The Manhattan Club are to retire in favor of Lang's Specialists.

The fifteenth and final regular house on the list to open was the Academy of Music on Tuesday evening, Oct. 19, where Anthony Hope made his local debut.—On dit, that a local theatre is not satisfied with the pecuniary results realized thus far from a policy of which great things were anticipated.—The Banda Rossa is advertised for the Academy of Music on Oct. 25.—Mr. Jefferson will not command advanced prices at the Columbia.—The many friends of John W. Ward, on this side of the bridge, are gratified at his promotion to the treasurership of a Broadway house. He is a protegé of Edwin Knowles and has always been held in high esteem by that manager. Mr. Ward was for several seasons assistant treasurer at the Columbia, later he was for two years in full charge of the Park box-office, and in September went across the river with his chief, where he now fills the dual position of treasurer and confidential assistant to Manager Knowles, at the Fifth Avenue Theatre Mr. Ward's tenancy of that office is a distinct gain to Metropolitan theatregoers. In addition to a thorough mastery of the business, he possesses a constant courtesy. SCHENCK COOPER.

SAN FRANCISCO.

The comedy-drama, The Hoosier Doctor, by Augustus Thomas, at the Columbia 11-17 has done good business throughout the week. The Hoosier Doctor is a very charming bit of quiet comedy, the story being cast in very humble surroundings, but there is nothing throughout the play that offends the taste, and there are many worse ways of spending an evening than by following the troubles of Dr. Willow, who is so attractively and artistically portrayed by Digby Bell. Certainly Mr. Bell makes Dr. Willow a lovable character, and in addition he imparts to it a reality that makes you feel almost as if the doctor was not a counterfeit, and as if he must walk off the stage and continue to exist the same self-sacrificing, good-tempered self. The cast is uniformly good. Mabel Strickland as Martha, Margaret Owen as Harriet, and Viola Miles as Alvira, the three daughters of Dr. Willow, are each exceptionally good, Miss Strickland's love scenes being particularly charming. I think there are great possibilities in Mabel Strickland that will not be very long developing. Mrs. Laura Joyce Bell gives an absolutely perfect interpretation of the scolding grandmother, and I have seldom seen a part more consistently and artistically handled. This play will run another week and will be followed 25 by Corinne in An American Beauty.

The second week of My Friend from India has drawn good houses at the Baldwin, and will be followed 18 by Under the Red Robe, which is sure of a large business, as the demand for seats has been heavy.

The Bohemian Girl at the Tivoli 11-16 with a star cast has packed the house nightly. Michelena made a dashing and altogether delightful Thaddeus and his solos were loudly encored. Edwin Stevens was a lively Devilshoof and was well received on his reappearance. Tillie Salinger was excellent as Arline, and Bernice Holmes as the Gypsy Queen and Mr. Raffael as the Count are also worthy of mention. This delightful opera gives way 17 to an elaborate production of The Geisha, which it is expected will do an enormous business

At the Alcazar 11-17 Pink Dominoes, with the introduction of specialties between the acts, has played to good houses. Wright Huntington does excellent work as Charles Greythorne, and much of the success of this production is due to him, it being given under his direction. Wallace Shaw as Joskin Tubbs has another opportunity to prove his excellence in character roles, and his interpretation is a clever one. Florida Kingsley, as Rebecca gave an excellent portrayal of the maid and was at times intensely amusing. Mrs. F. M. Bates as Mrs. Joskin Tubbs proves a good foil to the old merchant. The balance of the cast is well handled. Between the acts Charles Bates and Florida Kingsley give a song entitled "A Whisper from Coon Land." Master Jimmie Horn impersonates Ferris Hartmann and Lew Dockstader, and Baby Ruth does a specialty, all of which are well received and win much applause. Too Much Johnson 18.

The White Squadron, at Morosco's Grand, is given a most elaborate scenic production 11-17. The leading role was excellently handled by W. H. Pascoe, and the management of this house is to be congratulated in having secured as their leading man this finished actor, who is destined to become a great favorite with the patrons of the house. Landers Stevens and John T. Nicholson are the villains in the play and do effective work. The comedy element is introduced by Maurice Stewart and Leslie Morosco. A good bit of character acting is that of Fred Butler as the slave. The female parts are well sustained by Maud Edna Hall, Mamie Holden, Julia Blanc, and Lorena Atwood. Large and enthusiastic audiences have been the rule throughout the week. Friends 18-24.

Manager J. J. Gottlob accompanied the Frawley co. on its trip through the Northwest, and Manager Melville Marx will go with it to Honolulu Nov 11.

There has been a great now-do you-do over the alleged interview with Charles Frohman wherein he brands San Francisco as being emphatically and absolutely "jay" The papers have published columns about it, and it seems as though Charlie was really in earnest when he says he will not send any of his companies here any more. As a matter of fact, Frohman's strictures are unjustified. San Francisco's audiences are peculiar, but the second rate show at first rate prices will certainly not be tolerated, and it has been demonstrated that a good performance is absolutely sure of a good business, and that it can readily be run for at least four weeks It is exactly because San Francisco does not like cheap shows that some of Frohman's high-priced cos. with stupid plays and bad players have scored failures; but certainly it is a fact that the good performances have always received good returns. Mr. Frohman seems to be rather hard on the Columbia Theatre, which he says he believes "has a few seats for sale at a dollar." With a check for his royalties on Sue in his pocket he ought to know that there must be a good many seats for $1 and a good many for $1 50 to make the remittance to him the size that it was. Some way I think Mr. Frohman is a little jealous of the success of the Frawley co., but he need not think that he can longer ship his old plays here to be played by that co. without risk to himself and the assurance of a big royalty. Mr Frawley assures me that he is going in next season almost exclusively for the production of entirely new plays. Don't be angry with us, Mr. Frohman; keep your bad shows at home, but send the good ones, and you will always do a good business with them.

Blanche Bates, the popular and charming leading lady of the Frawley co., held a reception somewhat in the nature of a pink tea on the afternoon of 19, on the stage of the Columbia, to say good-by to her large circle of friends in this city. The affair was a decided novelty in San Francisco, though other members of the profession in New York and London have entertained their friends in like fashion. The stage had been transformed into an elaborately appointed drawing room, and was beautifully decorated with masses of flowers, tokens from Miss Bates' many freinds. A short programme was rendered and refreshments served during the afternoon. Miss Bates, attired in a dainty costume of pale lavender trimmed with white chiffon and lace, presented a delightful picture, and the unaffected joyousness which is one of her chief characteristics made her a most charming hostess. Saying good-by is never easy, and all the farewells in this instance were spoken with sincere regret.

W. W. KAUFMAN.

INDIANAPOLIS.

Robert Fitzsimmons, with a fair variety co., appeared at the Grand Opera House 18-21 to good business. The programme was entirely too long, but the audience waited patiently for the star to appear. Fitzsimmons gave a good exhibition of bag punching and sparred three rounds with Mike Conley. The champion announces that a play is being written for him in which he will star next year. The stellar exhibition was preceded by the Two Macs, who are popular here; Whitman and Davis, in a comedy sketch; Mulvey and Suman, the Crane Brothers, and others.

Lewis Morrison's Faust, without Lewis Morrison, is at the Park Theatre.

The finishing touches are being put on the English Opera House, and a large force of workmen are kept busy night and day to get the house ready for the opening 25 with Jack and the Beanstalk. W. W. LOWREY.

DENVER.

The Heart of Maryland played here 11-16 to excellent business, but not as large as it deserved. This was caused, doubtless, by the reaction after the big business done by the theatres during Festival week. The Heart of Maryland is the biggest and best dramatic attraction we have had this season, or in fact for some time. Belasco above all things has a wonderful genius for stagecraft, and the amount of detail, business and action that he has worked into his play is marvelous, while some of its situations are about as strong as could be conceived. The play is interpreted by an evenly balanced co., but the good work of the cast is almost lost sight of in the more than excellent acting of the star. The metamorphosis of Mrs. Leslie Carter is one of the most remarkable incidents of stage history. The only link that connects the finished actress of to-day with the crude amateur of a few years ago is her pink hair. All else is changed. Mrs. Carter's portrayal of the heroine of The Heart of Maryland entitles her to a prominent place among our great emotional actresses, for it is marked by subtlety, intensity, finesse and reserve power. Maryland Calvert is personified in Mrs. Carter, whose performance is notable no less for its wonderful naturalness than for its powerful enactment, and, besides, her enunciation is a delight and her poses graceful. James E. Wilson looked and played the part of the hero perfectly, possessing, as he does, a striking stage presence and well modulated voice, and a forceful manner of acting. Theodore Roberts played the villain admirably and handled the difficult character allotted to him most successfully. Other good work was that done by Malcolm Williams, Helen Tracy, and J. H. Hazleton. Grant Stewart's personality is pleasing and his work magnetic, but I cannot understand why he plays the young Confederate lieutenant with an Anglomaniac accent. The stock co., which has been resting during The Heart of Maryland engagement, will open 17 in The Dancing Girl.

The name of Primrose and West has always stood for what is best in minstrelsy, and nowithstanding the fact that these gentlemen have two companies this season, there was no deterioration noticeable in the co. headed by William H. West, which appeared at the Tabor 10-16. It was a thoroughly first-class, up to date minstrel show. Ezra Kendall, one of the most genuinely humorous men on the stage, did an exceedingly funny monologue. Carroll Johnson's red suit of clothes was about the warmest thing we have seen this fall. Charles Kent sang "On the Banks of the Wabash" in a manner that showed his baritone voice to advantage; and Trovolo, with his mechanical walking automatons, demonstrated that a ventriloquist may be interesting. Falke and Semon did a very clever musical turn. The performance closed with a march devised by William H. West, and "The Zouave Patrol" showed Mr. West to be possessed of considerable genius in originating intricate and fancy drill movements. But why does Mr. West always look so well satisfied? Of course he has a right to be, for he has a mighty good show; but still, throughout all his performances that I have ever witnessed he wears a supercilious smile that worries me. Lost, Strayed or Stolen week of 17.

The Bittner Theatre co. has been presenting A Tramp's Daughter at the Orpheum week of 11. The best work done by any one in the cast was Edward B Kelly's Peter Grump. Mr Kelly gave us some well acted comedy, which was particularly noticeable from the fact that most of the other characters in the play were not well taken. John Waldron's Mr. Julius and Virginia Herman's Mary Marshall (the leading characters in the play, by the way) sounded very much as if they came from a phonograph, and were just about as lifelike. These two people should learn that the ability to learn lines and speak them does not constitute the art of acting. Dutton Wanser, Ned Mitchell, Satenello, and the Patchin Brothers contributed some entertaining specialties. During the engagement of the Bittner co, Manager Reynolds and Amusement Director R. A. Hewlette, of the Orpheum, have been organizing a new stock co. for their house, the one with which they opened not having been all that they wished. The personnel of the reorganized co. is as follows: Sylvia Lynden, Nellie Diamond, Wilbur J. Higby, Joseph C. Remington, Lewis Underwood, Wallace Hopper, Robert E. Bell, Josie Haines, Lillian Melbourne, Nettie Abbott, and H. Percy Meldon, who will play leading roles and direct the stage. The new co. will open with The Lost Paradise 17. Previous to the production of the play vaudeville features will be introduced, as heretofore.

Walter L. Main's Circus will show in this city 18. As we had our first snow storm 15 it will have to be a pretty hot show if it expects to draw many people.

The Broadway Theatre management have accepted the resignations of Mabel Eaton, Josephine Morse, and William Evans, said resignations going into effect 23. Elita Proctor Otis and Minnie Radcliffe have been engaged in the place of Miss Eaton and Miss Morse, and will open 24. It is rumored that Frederick Perry will also be engaged. I do not know of any one thing the Broadway management could do that would please the public more than to bring Mr. Perry back to this city.

Signor Carlos Sobrino, the eminent pianist, who has made his home in this city for years, but whose reputation is more than local, has signed a contract with Ysaye, the violinist, for seventy five concerts Signor Sobrino is an artist of brilliant technique and of unusual ability. He will be greatly missed in musical circles. He will give a farewell recital 28.

F. E. CARSTARPHEN.

DETROIT.

We are to have a new Detroit Opera House on the old site, and, after all, a more desirable location it would be hard to find. "Almost too good for an opera house," one of our most prominent business men was heard to say; but we do not agree with him. If the drama is art; if the music of the opera is grand, elevating and inspiring; if the stage instructs and amuses (who would deny that the latter is not an esential to man's welfare?), then why should a temple which we would raise and dedicate to such purposes take a back seat, as it were, in the way of location, for, we will say, a business block? No; the best is none too good, and we are glad that the best site in the city for a theatre has been retained for that purpose, and that we are going to have a theatre builded thereon which will be worthy of the location, the city, and the purposes Manager C. J. Whitney and the representatives of the Clarke estate (which owns the ground) got their heads together, and the outcome of the final conference was as above given. The new theatre is to be begun at once. It is to be larger than the old one, and will accommodate grand opera and all the big enterprises. It is to be a beautiful building, as nearly fire proof as it is possible to make it, and thoroughly up to date in every convenience and improvement on the old order of things. The details of the plans are not yet entirely worked out, but an extensive lobby, smoking rooms for men, parlors for women, are among the things that the plans will provide for. It is intended to have everything as luxurious in the interior of the theatre as possible, but no effort will be made in the direction of showy embellishments. Mr. Whitney of course intends this house to be a strictly first-class one, and will aim to bring to it the very best attractions obtainable. It is not probable that it will be ready to open before August or September of next year.

The scheme for a large hotel, containing auditorium, to occupy that entire block on which the new theatre is to be erected, fell through, as did the idea of building a theatre a few blocks further down on Woodward avenue.

Meanwhile the Empire Theatre is answering the purpose very nicely. It has an excellent location, right in the very heart of the town, and although it is small it is dainty, compact, cozy and comfortable. Heartsease was given its first Detroit presentations at this house 14-16. The play met with almost unanimous approval, and at the performances the applause given Mr Miller and his company partook almost of the nature of an ovation. And yet it is not in any sense of the word a great play; scarcely a fairly good play. It reads like one of the old fashioned novels that our grandmothers used to like. Like them, it has, of course, a well defined plot, into which is woven intrigue, jealousy, love, and all the rest of the warp and woof that go to make up that precise and particular pattern. Most of the acting is splendidly done. Everybody knows what Henry Miller is in his art, and he has surrounded himself with a co. worthy of supporting him. Every one of his principal performers deserves the highest commendation and especial mention. Arthur Elliott, Thomas A. Hall, Charles Harbury, Prince Lloyd, Leslie Allen, Margaret Dale, Josephine Lovett, Maud Hosford, and Laura Clement all do superb work.

This week (18-23) the Empire is given over to Shore Acres. Mr. Hearne is still Uncle Nat, and most of the other characters are taken by the same people as last year. This play has a great hold on the popular heart, and deservedly so. Although simple, it has the touch of humanity that makes us all akin. After an evening with Uncle Nat and the children one feels somehow or other that after all here is a good deal of the Uncle Nat goodness in the world, and more self-sacrifice and unselfishness than perhaps is reckoned on. If optimistically inclined we come away with that inclination strengthened, and if a pessimist, with not quite such a gloomy view of life.

At the Lyceum 17-23 In Atlantic City is running.

At Whitney's 17-23 The Heart of Chicago is appearing, and at the Capitol Square the current offering is Sam T. Jack's Tenderloin co. KIMBAL.

BUFFALO.

The Prisoner of Zenda played at the Star to splendid business 14-16. The co. was a good one and Howard Gould's performance was deserving of all the applause that it received. There is no necessity for comparing his work with that of Mr. Sothern; it is enough to say that his interpretation of the role of Rassendyll was excellent in every respect. R. F. McClannin assumed the part of the gruff Colonel Sapt to the satisfaction of every one, while Vaughan Glaser gave a painstaking interpretation of Fritz Von Tarlenheim. Barton Drew was not equal to the part of Rentzau.

The attraction at the Star the current week is The Whirl of the Town. The co. is not as strong as it might be. Many of the lines are either too broad, or refer too particularly to New York to be appreciated here. Louis Wesley was very good, and furnished a large share of the comedy. Tony Hart and Con R. Lynch came in for many laughs, and George Broderick's songs were well received. Theresa Vaughn was charming. The work of Fred Solomon and Dorothy Drew is deserving of mention. Kate Uart was not satisfactory in the role of Evangeline Earlybird. Flora Irwin in The Widow Jones 25-27. James A. Herne in Shore Acres 28-30.

A Black Sheep is packing the Lyceum this week, and the big business is deserved. The co. is a strong one, the music pretty and the specialties good. Otis Harlan and William DeVere are as good as ever. Arthur K. Deagon and Joseph Natus sang a number of songs exceptionally well. One of the biggest hits of the performance is made by Eleanor Falk, who has a voice of unusual sweetness. Shannon of the Sixth follows.

Sweet Lavender is the bill at Music Hall the current week, and the stock co. is giving a splendid performance of this play Henry M. Pitt as Geoffrey Wedderburn gives the same painstaking interpretation to the character that has marked all his work. Frances Drake may always be relied upon to do her work well, and her Mamie Gilfillan is a careful bit of acting. Chanez Olney as Lavender was satisfactory. The vaudeville portion of the programme was up to the standard.

At the Star 31 Anton Seidl and his orchestra give a concert. Madame Julie Rive-King will be the soloist.

The Kellogg Bird Carnival and Concert co. gave an entertainment at Concert Hall 19.

The members of The Whirl of the Town co. attended a matinee of A Black Sheep 19 in a body, by special invitation of Manager Shubert.

Manager Salisbury, of Music Hall, was in New York 17 on business. He states that he has made arrangements for the production of The Second Mrs. Tanqueray and The Notorious Mrs. Ebbsmith, but that he doubts the advisability of putting on those plays here. He will probably first produce them in St. Louis, under the direction of Henry Saint Maur, of the local co.

The New York Curtain Company has obtained a judgment of $300 against the lessees of the Lyceum. The complaint alleged that the Lyceum management had contracted to use an advertising curtain, but that after the contract was made Manager Laughlin refused to use the curtain. Mr. Laughlin is to be congratulated for his decision in the matter, as the Lyceum is too good a house to display such curtains.

The *Evening News* has taken a determined stand against the Theatrical Trust. It is severely criticising the trust and the productions under its control.

The property of Russell's Comedians was sold under an execution at Rochester 15. E. C. Berry, business representative of the co., states that he will immediately bring an action for damages against the constable conducting the sale, as the property belonged to him personally. There is a probability of the co going on the road again.

Henry M. Pitt, of the Music Hall Stock co., stated in an interview recently that but two cities in the country enjoyed the reputation of having colder audiences than Buffalo. His statement is not without some foundation.

Otis Harlan did not appear with A Black Sheep co. at the matinee 20. His part was successfully taken by an understudy.

Mlle Catharina Bartho is scoring a big individual hit with The Whirl of the Town. She is well remembered for her work with The Merry World last season, and is conceded to be the most fascinating danseuse ever seen here.

Several members of the late Bo-Peep co. have written concerning the generous and fair treatment of Manager Stirling toward them

Harry Ferren, the hustling press agent of the Court Street Theatre, is doing exceptionally good work for that house this season.

Manager Salisbury says that although the acoustics at Music Hall have been much improved by the new ceiling, they are not satisfactory yet, but that he will perfect them, even if he has to build a new house. REYNOLD WOLF.

LOUISVILLE.

Creston Clarke, supported by Adelaide Prince, filled a three nights' engagement at Macauley's, commencing 18, presenting The Last of His Race, The Lady of Lyons, and David Garrick in an acceptable manner. This young actor has always received favorable mention from the critics here, and a fair share of the theatrical patronage at the time of his visits. The Girl from Paris will play a return engagement at Macauley's 21-23 at reduced prices. Such a big hit was made upon the occasion of the former visit, there is every reason to expect that there will be a large business. Madeleine or the Magic Kiss 25.

Hogan's Alley was the attraction at the Avenue 17-23, and a merry, rollicking entertainment it proved, drawing out large audiences. The specialty people are the best of the kind, and their acts are strictly up to date. Matinees are now given at the Avenue each day of the week except Wednesday and Sunday Next, 1492.

The Meffert Stock co. offered Turned Up for a portion of the week at the Temple, bringing out the entire strength of the co. Oscar Eagle and Edmund Day have especially well fitting parts The Grand Lodge of Masons occupied the house two nights during the week.

The second week of the Bijou, commencing 18, presented an entirely new stock co., headed by Sylvia Bidwell in Camille. The cinematograph, presenting the Corbett Fitzsimmons fight, was one of the particular features of the vaudeville part of the entertainment.

Astley Apperly, Past Grand Exalted Ruler of the Grand Lodge of Elks, and a resident of this city, was the recipient of a magnificent badge, emblematic of the order, presented at a recent meeting of the local lodge by a committee appointed by the Grand Lodge of the order, the donors of the emblem. It was a high compliment and much appreciated.

A feature of the bicycle races at the Auditorium track 12 and 13 was the lowering of the world's record for one mile by Nat Butler. Expert professionals who were in attendance at the meet pronounce the Auditorium track one of the fastest in the circuit.

Manager J. H. Whallen, of the New Buckingham, returned from Cincinnati 17, where he had attended a meeting of the managers composing the Empire circuit of vaudeville houses. He reports that the business of the joint enterprise was very carefully considered, booking as remote as 1899 being considered to prevent conflict, and an addition of two other houses will be made to the circuit After the election of officers, at which Colonel Whallen was made treasurer, there was a banquet and a good time generally.

Master Willie Camp, son of Manager Camp, is the proud possessor of a valuable collection of auto-

graphs of all the distinguished professionals who have appeared at the Auditorium since its opening, including Patti, Booth, Barrett, Henry M. Stanley, Sara Bernhardt, Carmencita, and celebrities of that calibre. It is much prized by young Mr. Camp.

Charles K. Harris, the song writer, was one of the visitors of the week.

Victor Herbert's Band will give a concert at Macauley's 18. The soloists will be Mary Donavin and Otto Haegerman.

Manager A. C. Arthur expresses himself as highly pleased with the season at the Avenue, and particularly with the increased business which has resulted from the additional matinees now given at the house.

The first Liederkranz concert of the season will be given at Music Hall 24. CHARLES D. CLARKE.

OMAHA.

The offerings of Managers Paxton and Burgess at their local theatres have been unusually strong during the past week, and sufficiently varied to suit all tastes. Under the Red Robe, at the Boyd 11-13, proved one of the most powerful performances seen here in years. Mary Hampton's Renee was powerful and womanly to a degree, and left nothing to be wished. Her gowns were rich and tasteful and she wears them as if to the manner born. William Morris as the romantic Gil de Barault was splendid and the part suits him admirably. Giles Shine as the crafty, powerful Richelieu was excellent. Frank McGlynn as Thon, the mute servant, is fine. William Farnum is worthy of favorable mention as the blunt, plain-spoken lieutenant. Business was good, increasing at each performance. It was hard to realize that the co. which produced Lost, Strayed or Stolen 14-15 was giving its first performance of the season. Aside from the pardonable long waits between the acts, there was nothing indicative of a first night's performance in the production. The cast was remarkably strong. Charles Dickson as Bidart, the unfortunate florist, was graceful, amusing, and in good voice. Charles E. Blaney as the poor relation was droll, but can and will do better. Anna O'Keefe as Rose made a great hit in the scene in the third act between herself and Burt Thayer, who made a handsome young guardsman. It is a great pity that Miss O'Keefe is on the stage for so short a time. Mabel Bouton won all hearts by her graceful dancing. Adelaide Nye was pleasing, and secured an encore in her song in the first act. Oriska Warden, Harry Allen, C. J. Alden, and Charles E. Burke were excellent. The part of the jealous Cuban, which was taken by Lucius Henderson, could not be improved upon. The male chorus in the second act and the dancing in the last were especially good. The scenery and costumes were rich and effective and encores were the rule, and it seems plain to me that this unusually efficient co. will have a successful season. Primrose and West's Minstrels 17, 18 drew well and gave general satisfaction. Ezra Kendall's monologue is a great feature of the performance, and Carroll Johnson's negro melodies were well received. The street parade, as usual, was an attractive feature of the visit. The Heart of Maryland opened a two-night engagement 19 to a top-heavy house. Mr. Belasco's war drama is strong and scenically admirable. Mrs. Leslie Carter will never be a great actress, though she shows remarkable improvement over the days when she played The Ugly Duckling. The belfry scene was thrilling in the extreme and the applause of the audience almost deafening. James Wilson as Colonel Allen Kendrick was dignified and powerful; Grant Stewart as Robert Telfair, H. S. Millward as Blount, and Malcolm Williams as Lloyd Calvert, were also good. The rest of the support was only fair.

The attendance at the Creighton has suffered somewhat from the strong counter-attractions offered at the other house. Andrew Mack in An Irish Gentleman 14-16 should have packed the house, for his play is unusually strong and free from bluster, and his co. is a capable one. The love scene in the first act between Jack Shannon and Maura Sherlock was as pretty a stage picture as is seen in many a day. Olive White was excellent as Maura, and little Florence Olp as Peggy took the child's part to perfection. The remainder of the co. was equally good. Hanlon's Superba followed 17-20, and is much improved since it was last seen here. In fact, the scenic effects are almost entirely new. Charles Guyer as Pierrot was agile and amusing. Nellie Daly makes a graceful Mora. The ballets are attractive and the queens imposing, and altogether a first-class scenic production is the result. Business fair.

The bookings for the near future are, at the Boyd, In Gay New York 29, 30; W. H. Crane Nov. 3, 4; and at the Creighton, Pulse of New York 25-27; Sowing the Wind 31. J. R. RINGWALT.

PORTLAND, ORE.

At the Marquam 13-16 the Frawley co., on its third annual tour, under the personal direction of Jacob Gottlob, of the Columbia Theatre, San Francisco, in Christopher, Jr., The Wife, The Charity Ball, The Railroad of Love, and The Great Unknown, all presented with an excellence characteristic of the co., opened to an aisleless house, and played to house's capacity remainder of the repertoire. The engagement was brilliant through out—a distinct social, society, and theatrical treat. The welcome given the co., individually and collectively, was exceptionally cordial. Blanche Bates came in for especial recognition from everyone. In every role she was pre-eminent. Her various gowns were exquisite creations, exceedingly becoming, and greatly admired. The initial appearance here of that petite, pretty, and delightsome little woman, Gladys Wallis—whom Portlanders have long awaited—was an unmistakable triumph. In all her roles she achieved marked success. Her wealth of mirth, happiness and general good nature was as captivating as it was contagious. She is the most finished ingenue seen here in many seasons. Selene Johnson, Phoss McAllister, Madge Carr Cook, and Eleanor Robson were also well received. T. Daniel Frawley's appearance was synonymous with a hearty reception. Ever since he first appeared here, in June, 1890, with William H. Crane in The Senator, he has been a prime favorite. In every visit of the co. here Portlanders anticipate a dramatic fete. The Frawley co. was born here, having begun life at the Marquam with a seven weeks' run, and we are particularly proud of it. Other members of the co. deserving mention for their goodly work during the present engagement were: Frank Worthing, Harry Corson Clarke, William Lewers, Wilson Enos, and George Bosworth. The co will play a return here in January. Columbia, an historical pageant, by local talent, 25, 26.

Cordray's, with eight performances of Lincoln J. Carter's spectacular melodrama, The Heart of Chicago, 10-16, enjoyed full houses every performance. Jessie Cunnington, a Tacoma girl, appeared to advantage. The tramp act of Ed Rowland was very good. The Dazzler 24.

Third Street Theatre dark week ending 17. Dr. Cooke, spirit medium, 24.

The Ladies' Military Band, of Portland, gave an entertainment and concert at the Exposition Building 16 before a good audience. The band will soon leave here for San Francisco, to play three months; thence to Omaha, for the Trans-Mississippi Exposition there. O. J. MITCHELL.

PROVIDENCE.

Joseph Jefferson played a brief engagement at the Providence Opera House 18-19 and presented Rip Van Winkle and Cricket on the Heart and Lend Me Five Shillings. The theatre was packed to the doors. The orchestra was forced from its accustomed place and the space filled with chairs. The audiences were most enthusiastic, curtain calls were numerous, and on the opening night the venerable comedian made a short speech. Chauncey Olcott and a very good co. 20-23 presented Sweet Inniscarra to good audiences. The play was warmly received and Mr. Olcott's clever acting and sweet singing won him hearty applause. Lyceum Theatre co. 25-27. Donnelly and Girard 28-30.

Chimmie Fadden at popular prices drew large audiences to Keith's 18-23. Dan Collyer had the title-role and got all there was out of it. The character fitted him like a glove, and he made a hit with the audiences from beginning to end. Frances Brooke as the Duchess, Maud Allan as Fanny, and May Donohue as Mrs. Murphy gave splendid satisfaction. Courted Into Court 25-30.

This season's series of concerts by the Boston Symphony Orchestra will be inaugurated at Infantry Hall Nov. 3. The Columbia will open for the season Nov. 1 and present popular plays at popular prices. The Kneisel Quartette will give a series of concerts here during the coming season. The first entertainment in the Star Course series, under the management of George A. Foxcroft, of Boston, will be given 26, when a concert will be given by Brooke's Marine Band. Sibyl Sammis will be the soloist. The pupils of Fred S. Gardner will soon give a performance of Trial by Jury. Madame Barattа Morgan's pupils are rehearsing Mascot and Chimes of Normandy with a view of presentation at an early date. Charlotte Hanlon, who has been a member of Carl Rosa's Opera co., was present at the Arion Club's rehearsal 18. P. C. Shortis, banjo soloist, announces a recital here 27.

Madame Marion Van Duyn's visit in Providence, short as it was, has placed her high in the esteem of all lovers of good music. Her artistic merits, combined with an attractive presence and charming personality, have left an impression not easily to be forgotten by her many listeners and hosts of admiring friends. While in the city she sang to four audiences, and all were united in their appreciation of the opportunity of hearing her, and in praise of her excellent work. It is hoped that in the future Madame Van Duyn will prove to be no stranger here.

The San Francisco *Traveler* for October has a long and interesting interview with Harry Corson Clarke. "How to Change One's Face" is the subject, and it is accompanied by several pictures of Mr. Clarke. HOWARD C. RIPLEY.

ST. PAUL.

An Irish Gentleman was presented by Andrew Mack and an excellent co. at the Metropolitan Opera House 18-20 to good houses. The play was nicely staged and the pretty story was neatly acted by a well balanced co., all the characters being cast fittingly. This was Mr. Mack's first appearance in St. Paul as a star, and he made a very favorable impression in the role of Jack Shannon. He gives an artistic and manly interpretation of the part, both in voice and action. His songs, effectively rendered, were repeatedly encored, and won for him most hearty applause and calls before the curtain. George W. Deyo's Father Lawler was a strong and effective impersonation, and met with merited recognition. Adolph Jackson does a good piece of acting as Stephen Tyrrel. Richard J. Dillon as Clifford Sherlock gives an excellent impersonation. W. J. Mason's O'Donoghue was a decidedly good characterization. Edwin Brandt as Lacy Sherlock and Thomas Jackson as Hugh Dillon finely sustained their roles. Olive White was charming in the role of Maura Sherlock. Florence Ashbrooke was an attractive and effective Mrs. Fairleigh. Marie Bates was very acceptable as Basta. Little Florence Olp is an exceptionally bright and clever child actress. She played the part of Peggy in a manner that caught the audience and scored a hit. The performance gave general satisfaction. Edwin Milton Royle in Captain Impudence 23-30.

Charles E. Blaney's A Boy Wanted was presented by a clever co. at the New Grand Opera House 17-23 opening to S. R. O. The co is strong and the singing and dancing specialties were taking features. Edward J. Heron was very funny and amusing as Phoney Dice. His topical songs took well and evoked repeated recalls. Claude Gillingwater played the part of Howland Rant with good effect. Raymond Finley and Nina Gillette won enthusiastic applause in their cleverly rendered vocal act. Frank C. Young's dancing specialty caught the house. Knox G. Wilson was acceptable as Herman Highball, and his German musical specialty was nicely given. The musical act of Bryant and Saville was decidedly good. Nellie O'Neil is a very clever and vivacious entertainer and makes the most of the part of Helen Blazes. Her singing, dancing and acrobatic specialty caught the audience and scored for her a hit. Frances Hartley is an accomplished vocalist. Mayme Gehrue's dancing was a taking feature. The performance greatly pleased the patrons and gives promise of a good week's business. Hanlon's Superba co. 24-30.

Ramsay Morris, author of An Irish Gentleman, and business-manager of the co., was in the city for a few days.

Mr and Mrs. Jacob Litt and Mrs. Theodore L. Hays occupied a box at the Grand 17. Mr. Litt is pleased with the business of the theatre under Mr. Hays' management.

Charles E. Blaney, author of a number of farce-comedy successes, occupied a box at the Grand Sunday evening 17.

Fannie Fields, the clever soubrette of A Hired Girl co., has met with great favor in her work and specialties. Miss Fields signed with Charles E. Blaney for five years 16.

Hubert Wilke, of the Jack and the Beanstalk co., has many friends among the leading German families of St. Paul. He was royally entertained by George Benz and family 16.

Manager L. N. Scott will leave for New York 20. GEORGE H. COLGRAVE.

KANSAS CITY.

Modjeska's return to the stage after a considerable absence occurred at the Coates 18-20, and the large audience which assembled to welcome her proved that she still remains the same popular actress as of yore. Her artistic portrayal of the interesting character of Mary Stuart, in the play of that name, proved that she still possessed the ability to depict the emotions truly. She was, as usual, surrounded by a splendid supporting co., including Joseph Haworth, who gave an impetuous performance of Sir Edward Mortimer; John T. Malone, who was an excellent Burleigh; Lester Lonergan, who gave a magnetic piece of acting in the role of the Earl of Leicester; Anna Proctor who was a commendable Queen Elizabeth, and several other capable people in the minor characters. Magda and Macbeth concluded the brief engagement. The Heart of Maryland 21-23.

Tennessee's Pardner, a unique comedy-drama of Western life, proved intensely interesting, and was most satisfactorily presented at the Grand 17-23. Jane Corcoran was thoroughly charming, and fitted perfectly the character of Tennessee. Estha Williams as the miner's bride was also excellent. Percy Plunkett, O. H. Barr, Annie Mortimer, and others were all good in various parts. The mounting given it was excellent, and the audiences thoroughly enjoyed the tender pathos and exhilarating humor as well as the clever complications and climaxes of the playwright. Business was excellent, the opening performance being given to S. R. O. Primrose and West 24-30.

W. L. Roberts gave an excellent production of Faust at the Ninth Street, which was eminently satisfactory, and also an excellent production of Don Cæsar de Bazan 17-23. Olive Martin and Mrs. Henry Vandenhoff, together with several other capable actors, made up the co. The mounting was adequate and business fair. Darkest Russia 24-30.

The season at the Auditorium under the management of Paxton and Burgess, and consisting of Woodward Stock co. performances interspersed with high-class vaudeville, drew one of the largest audiences that has ever been gathered in this immense playhouse 18. The prices are 25 and 10 cents only, and if the satisfaction evidenced by the first night's audience be any criterion, the season should prove profitable. The stock co. presented The Lost Paradise. Reuben Warner, the leading role, was excellently acted by James F. Fulton. F. H. Livingston as Ralph Standish, Horace Noble as Benoni, W. F. Schroh as Schwartz, Caroline Clare as Polly Fletcher, and the rest of the cast were fair. The great hits of the evening were the singing of Madame Tavary, which was thoroughly enjoyed by that part of the audience capable of appreciating high-class music, and the Morris trained ponies, which gave a wonderful performance and made an immense hit. Two new plays will be presented each week, together with entire change of specialties. Wife for Wife will be put on 21.

FRANK B. WILCOX.

MILWAUKEE.

A fair audience greeted Edwin Milton Royle's Captain Impudence at the Davidson Theatre 14. It cannot be said that the performance was a decided success, though the co. deserves credit for its conscientious endeavors to please with a play in which the dialogue is tame and dramatic action sadly lacking. Selena Fetter Royle in the part of Jovita Talamanca was the strongest characterization in the piece, and she achieved a marked success. Mr. Royle in the title-role did very good work. Thaddeus Shine in Jim the negro's part made a palpable hit. Mamie Dupont was lively as Lucretia, and Lillian Daly made a dashing Mrs. Trigg. William Yerrance handled the part of Mendoza very cleverly, and Charles Chappelle was a good Major Bugg. The balance of the cast were acceptable.

Jack and the Beanstalk opened at the Davidson 17. The co. is headed by Madge Lessing, who is charming and attractive. Nellie Lynch's singing and dancing earned much applause. Maud Hollins, H. M. Morse, Harry Kelley, Carrie Perkins, Walter Allen, Hubert Wilke, and Rose Snow were good. Andrew Mack 24-27. Modjeska 28-30.

The capacity of the Bijou was taxed to the uttermost 17, when for the first time here Two Little Vagrants was presented. The play has scored a success here. The audience were most enthusiastic. The Fan-Fan of Mildred Holland is a strong and truly artistic portrayal, and she won several curtain calls. Edith Fassett deserves much praise for her delicate rendition of the part of Claude. Helen Robertson is most successful as Helen D'Armont. Blanche Moulton as Zephyrine contributes an excellent piece of character acting. Doré Davidson makes a telling hit in the role of Le Renard. Ramie Austin and Emilie Everett are good, and James Horne, Edwin Tilton, and W. H. Pendergast fill their roles satisfactorily. At Gay Coney Island 24-30.

A German adaptation of The Wedding of the Reservist was performed at the Pabst 17, and furnished intense amusement to a large and appreciative audience. Der Huetten Besitzer 20.

C. L. N. NORRIE.

NEW ORLEANS.

The Jules Grau Opera co. opened the seventh and last week of its engagement at the Grand Opera House 17 by presenting, to a crowded house, Giroflé-Girofla in a most creditable manner. The Grau management has strengthened the personnel of the co. by adding thereto Fanny Myers and Sylvian Langlois, competent artists, both of whom have been heard here before and are favorites with our public. Miss Myers essayed the dual role of Giroflé-Girofla, and her singing was all that could be desired, particularly her rendition of the celebrated drinking song. Her acting is above the average. Sylvian Langlois was a picturesque Mourzouk, and his fine baritone voice was heard to advantage in the part assigned him. Helen Valto, Martin Pache, and Stanley Felch deserve mention. For the latter half of the week Audran's opera, Indiana, was presented, with Eloise Mortimer in the title-role. The performance was a good one and played to good business. As the Grau Opera co. is about to close its engagement here, it is proper to say that no opera co. has ever visited New Orleans for a period of seven weeks and met with the flattering reception given this one. With a repertoire of fourteen operas, all of which were presented in a delightful manner, and playing to the popular prices of 15, 25 and 50 cents admissions, and with the dampening effects of the yellow fever scare to contend with, the co. has done a business next to the remarkable. A Puritan Romance 31.

A Cuban melodrama called The Last Stroke appeared here for one week at the St. Charles. The play is opportune, coming as it does at a time when the revolution is at its height, and gives a good idea of life on the ever faithful isle and the severity of Spanish tyranny. On the opening night the Cuban colony attended the performance *en masse* and a more enthusiastic audience rarely has been seen. Good business for the week. Ward and Vokes 24. Murray and Mack 31.

The managements of the different theatres here are placed at a disadvantage by the refusal of cos. having dates here to visit the city, owing to the fever scare. The different managers want it understood that they are forcing no cos. to come, but insist that the mild type of fever prevalent here is not sufficient reason for breaking contracts.

The 1492 co., which closed 16, was the recipient of a testimonial signed by the most prominent business men and society people, showing their appreciation of the co.'s fearlessness in remaining two weeks notwithstanding the exaggerated reports of fever here emanating from other cities. During the entire engagement of the 1492 and Grau Opera cos., consisting of 120 persons in the aggregate, they have not had one member on the sick list.

J. MARSHALL QUINTERO.

PITTSBURG.

James Young, the young tragedian, opened at Adams' East End 18 to a good house in David Garrick, Hamlet, and The Merchant of Venice. Next week the Bon Ton Burlesquers.

At the Alvin The Prisoner of Zenda was given 18 by a strong cast headed by Howard Gould. Panchon Campbell, and R. F. McClannin. The attendance was large all week. Lillian Russell, Della Fox, and Jeff D'Angelis follow in The Wedding Day.

At the Bijou large audiences were in evidence all week, commencing 18, when The Sidewalks of New York was the bill. Northern Lights next week.

The City of New York, with new scenic effects, drew good houses to the Duquesne 18-23. Next week, Two Little Vagrants.

At Director Davis' Avenue Theatre a strong list of vaudeville attractions opened 18, including Gus Williams, Fox and Allen, the Blackstone Quartette, and others. At the Grand Opera House the stock co. opened in The Banker's Daughter. Next week Our Boarding House will be given by the stock co., and the vaudeville list will include Caron and Herbert, Lizzie B. Raymond, Dillon Brothers, Montgomery and Stone, Staley and Birbeck, Herr Grais, the Fremonts, Frankline Sisters, Charles B. Wilson, Pattie Lataine, the Deacons, and Mons. Creago, comprising the Russell Brothers' Comedians.

John Philip Sousa gave a dinner at the Hotel Lincoln 15 to the local newspaper fraternity. Some good speeches were made, the most warmly received being that of the March King himself.

R. M. Gulick has returned from the East, where he went to attend the funeral of Mrs. Bennett, the wife of H. M. Bennett, of the Bijou circuit.

A Hot Old Time was to have opened in Buffalo the week of 18, but Manager Selden decided to allow the Bijou to rent a week here in preference to allowing the manager of the Lyceum, at Buffalo, to foist several cheap vaudeville turns into the production.

E. J. DONNELLY.

MINNEAPOLIS.

At the Metropolitan Opera House Never Again was given 17-20, opening to fair business. In the co are several very clever people, notable among whom are John D. Murphy as Ribot, whose work was exceptionally praiseworthy; Walter Howe as his son-in-law, and Darwin Rudd as Katzenjammer. Marie Derickson assumed the role of Marceline and made an emphatic hit. She is a beautiful and talented young woman. Andrew Mack 21-23. Otis Skinner 24.

At the Bijou Opera House Straight from the Heart opened a week's engagement 17 to excellent business afternoon and evening, and made a decided hit. The piece abounded in dramatic situations and thrilling climaxes. The co., which included W. C. Holden, Henry Carl Lewis, William Richardson, Martha Rudestill, May Williams, Mamie Johnstone, and William P. Sheldon, was equal to the demands made upon it. A Boy Wanted 24-30.

The annual benefit of the Minneapolis Press Club will be given at the Lyceum Theatre afternoon of 28. An exceptionally good programme is being prepared, and a performance of more than ordinary merit is promised. Among those who have volunteered their services are Otis Skinner and his co., Edwin Milton Royle, Selena Fetter Royle, Doane Robinson, and the members of A Boy Wanted and Hanlon's Superba cos.

The Tennessee Jubilee Singers gave a very enjoyable concert at the Wesley M. E. Church 22 before an apppreciative audience. F. C. CAMPBELL.

JERSEY CITY.

Shall We Forgive Her was presented at the Academy of Music 18-23 to good houses. The play is a strong one and the story an odd one. The work of Marie Wainwright was, of course, highly pleasing, dignified, and worthy of much praise. Gertrude Whitty in the ungrateful part of Joanna played the role so cleverly that at times one would forget that she was acting and literally hate and despise her. Henry Napier as James Stapleton, John J. Farrell as Paul Elsworth, Edward Mawson as Oliver West, Frank E. Jamison as Neil Garth, were clever. Harry Webster and Madeline Lack had the comedy, and carried it well. Mrs. Gonzales as Aunt Martha made a genuine hit. A neat piece of work was that done by T. C. Hamilton, who doubled as Jerry Blake and Dr. McKerrow, the Scotch oculist. The mounting and effects were capital. A live baby was introduced in the last act. The new Eight Bells 27-30. Margaret Mather Nov. 1-6.

Manager Soulier has reduced prices for the matinees at the Lyric Theatre, Hoboken. The balcony is now fifteen cents and the orchestra and parquet twenty-five cents.

The Castle Point Cyclers had their annual theatre party at the Lyric Theatre, Hoboken, 19. The house was decorated and bicycles adorned the boxes. Gayest Manhattan was the attraction. After the performance the Cyclers gave a supper, during which the following members of the co. entertained: Thomas Kiernan, James Kiernan, Gertie Reynolds, and Grace Sherwood. WALTER C. SMITH.

ATLANTA.

The Wilbur Comedy co. opened a return engagement at the Lyceum 18. The opening performance was witnessed by a large and very appreciative audience. The co. is very popular here. Pete Baker is a strong favorite. La Petite Lillie, the child wonder, is unusually clever in her many pretty dances. The rest of the co. are very good and were well received.

The coming of the Wilbur-Kirwin Comic Opera co. is watched for with interest. It will open at the Lyceum 25 for a run of eight weeks, arriving here 24 on a special train from Buffalo with eighty people. Indications point to a large and successful business. JOHN H. THOMPSON.

GALVESTON.

The situation here remains unchanged. No attraction since last report. The Heart of Chicago, booked for 15, canceled on account of yellow fever being erroneously reported to exist here. My Friend from India is promised for 27, 28, and Punch Robertson 30-Nov. 6. C. N. RHODE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: The Last Stroke 15 to a small audience; performance poor. Murray and Mack in Finnigan's Courtship 19 to poor business; performances good. Wolford Stock co. 25-30. Secret Service Nov. 1.—SEAL'S HALL: Robert J. Burdette 15 to a large and delighted audience.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Ford Dramatic co., booked for 18-20, could not appear, owing to quarantine.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): House dark on account of quarantine.

DECATUR.—ECHOL'S OPERA HOUSE (J. W. Tyler, manager): Marie Bell Opera co. in La Mascotte 20; large and pleased audience.

ARIZONA.

PHŒNIX.—OPERA HOUSE (Dr. G. H. Keefer, manager): Players' Club, under the management of Fred Mussey, will open season 22 with Tony the Convict. Manzo-Gallardo concert, under the management of Professor Lester Payne, packed the house 15; universal satisfaction.—ITEM: Every indication points to a new opera house here in the very near future. Plans are made and ground selected. It will be a stock co house, and building and grounds will cost not less than $50,000.

TUCSON.—REID'S OPERA HOUSE (William Reid, manager): House dark. The New Orleans fever scare may keep cos. from coming this way.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): Al. G. Field's Minstrels 14 to immense business. Holmes and Wolford's co. 15, 16, and mat. in The Brand of Cain and The Smugglers; popular prices, fair business. Thomas W. Keene 19, 20.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Al. G. Field's Minstrels 12 to a $600 house; performance good. Charles H. Yale's New Devil's Auction 23.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Al. G. Field's Minstrels 15 to a crowded house. Thomas W. Keene 18.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Hurta, manager): Al. G. Field's Minstrels 16 to a large and pleased audience. Devil's Auction 22. Sowing the Wind 25. Cherry Sisters 29, 30.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Del Conte Italian Opera co., the best grand opera co. ever seen here, closed its first week's engagement 16, giving most excellent performances of La Gioconda, Un Ballo, Maschera, La Bohème, Ernani, and Trovatore, to large and delighted audiences. The performance of La Bohème 14 was the first presentation of that opera in the United States, and received hearty approval. Otello 18. My Friend from India 21-23. Del Conte co. 25-27. Digby Bell 28-30.—BURBANK THEATRE (A. Y. Pearson, manager): The District Attorney, most cleverly presented by the Broadway Theatre co., and drew largely 11-17. The Gray Mare 18.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and co., lessees): William H. Crane presented A Virginia Courtship and A Fool of Fortune 11, 12 to crowded houses; performances entertaining and Mr. Crane received curtain calls each night. Xavier Scharwenka 20. Corinne 22, 23.—THE OAKLAND (D. S. Vernon, manager): F. W. Bacon co. in Turned Up 11-17; clever production to crowded houses. Pearl Lund and Jessica Newman, two Oakland girls, were in the cast, and gave clever specialties. Same co. in A Serious Laugh 18-24.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): William H. Crane in A Fool of Fortune to a poor house 13; co. excellent.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Sam T. Shaw's co. opened 11 for one week to a crowded house. My Friend from India 18.

STOCKTON.—YOSEMITE THEATRE (J. Hall, manager): William Elleford and Jessie Norton are having packed houses nightly, presenting popular plays at popular prices; engagement for 11-30. W. H. Crane in A Fool of Fortune 14 to S. R. O. Digby Bell 28. My Friend from India 29. In Old Kentucky Nov. 2. Corinne 3.—AVON THEATRE (George Simpson manager): Dan Stuart's veriscope of Corbett-Fitzsimmons fight to S. R. O. 11, 12.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (M. B. Goldstein, manager): A. Y. Pearson's co. opened 17 to crowded house. Lost, Strayed or Stolen 24. The Heart of Chicago Nov. 12.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Baltimoreans 20, 21. White Crook 26.—ITEM: G. H. Pagett, property man of the Grand Opera House, leaves here to join the Payton Comedy co. 18.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Louis James in Othello 14 to a large and pleased audience; performance excellent. The Heart of Chicago Nov. 3.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Louis James in Othello 13; good performance to small house. The Heart of Chicago Nov. 5. M. B. Curtis 12.—TIVOLI THEATRE (E. C. Rice, manager): 8i Perkins Comedy co. 18-23.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Louis James, surrounded by an excellent co., presented Othello 12 in a most creditable manner to a large audience.

PUEBLO.—GRAND OPERA HOUSE (H. P. Sharpless, manager): A Milk White Flag 12 to capacity. John W. Dunne as Napoleon was excellent.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Lost, Strayed or Stolen 26.—TEMPLE THEATRE (C. W. Bascall, manager): A. Y. Pearson co. closed a four nights' engagement 16 to fair business; co. very strong.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Flo Irwin in The Widow Jones 15; satisfactory performance to good audience. The Sunshine of Paradise Alley 16, although seen here several times, is still a drawing card. Shamus O'Brien, booked 18, 19, canceled too late to fill in another attraction, although a big house was an assurance, the city being crowded, owing to Farragut Day. Mr. and Mrs. Russ Whytall attracted good audiences 20, which would have been much larger had they and the merits of the play been known. Joe Jefferson 21. May Irwin 22. Waite's Comedy co. 25-30.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Brother for Brother filled topheavy

houses 13, 14. Al. Reeves Burlesque co. presented a good vaudeville programme 15, 16 to satisfactory business. The Span of Life, which introduces the Donazetta Brothers in their thrilling acrobatic feats, opened 18 to fair business and packed the house 19 (Farragut Day). A Breezy Time 20 drew large audience. Hopkins' Trans-Oceanics 22, 23. Blue Jeans 25, 26. Ed Harrigan 29. Peck's Bad Boy 30. Barnet-Borley co. Nov. 1, 2.—ITEMS: Anthony Hope will give a reading at Unity Hall 21.—Treasurer William Oviatt, of For Fair Virginia, was presented with a handsome gold-mounted ebony cane by Manager Parsons 20. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. S. Bunnell, manager): The Cherry Pickers did fair business 15, 16 and was put on with careful attention to detail. James O'Neill in the Count of Monte Cristo 8, before a large and enthusiastic audience. After several curtain calls at the end of act third Mr. O'Neill made a brief speech thanking the audience for their appreciation and promising a return engagement. It was Mr. O'Neill's first appearance here in five years, and his reception was flattering in the extreme. Robert G. Ingersoll in his new lecture, "How to Reform Mankind," delighted a good audience 19. The Highwayman (initial performance) 21. Joseph Jefferson 22; house sold out. Gaye-t Manhattan 24. May Irwin 26. House dark 27-29. Lyceum Stock co. 30. A Contented Woman Nov. 1. Fritz Nansen, the Arctic explorer, 2. Banda Rossa 3. Chauncey Olcott 5. De Wolf Hopper 6. Mr. Bunnell is to be congratulated upon the really excellent attractions booked this season, and he has been rewarded by a liberal patronage.—GRAND OPERA HOUSE (Starr and Breed, managers): Northern Lights 14-16 packed the house at every performance. A Divorce Cure 18-20 to good business. The Span of Life 21-23. Little Trixie 25-27. A Gay New Yorker 29-30. Waite Comedy co. Nov. 1-6. The orchestra at this house has been enlarged this season, and nightly renders an attractive programme that is much appreciated by the patrons.—ITEMS: Joseph Jefferson will be entertained by Professor Wier, of the Yale Art School, during his stay in the city. To a request from the students and members of the Yale Union, Mr. Jefferson has kindly consented to address the Yale boys Friday afternoon on "The Drama." It is the actor's request that three questions upon the subject, written and sealed, be sent to him upon the platform, which he will answer and talk upon.—Harry Lacy, of the Sporting Duchess co., spent Sunday last in town with his family, as did also Sara Converse, of John Drew's co.—Mr. Lacy is contemplating accepting an offer to star for the rest of the season in a new melodrama soon to be produced.—Colonel Robert G. Ingersoll spent 19 in the city visiting his old friend, the Rev. W. F. Dickerman. Colonel Ingersoll was accompanied by his daughter.—The De Koven and Smith Highwayman co. reached town Wednesday morning, and a party of them attended the Yale-Brown football game in the afternoon, prominent among them being pretty Hilda Clarke. In the evening there was a dress rehearsal at the Hyperion.—Marshall P. Wilder is to open the People's Course of Entertainments in Fair Haven 26. Manager G. S. Bunnell entertained the members of the New Haven press and The Highwayman co. at the Hyperion 21. The newspaper men witnessed a rehearsal of the new opera and a dinner was served. Joseph O'Meara, Van Rensselaer Wheeler, and Mr. O'Donnell sang. Jerome Sykes gave humorous recitations, and Reginald DeKoven, Max Freeman, and Signor De Noevellis gave an outline of the production of The Highwayman. Mr. Bunnell, as always, succeeded admirably in the role of host. Many improvements have been made at the theatre during the Summer, making it one of the finest structures between New York and Boston.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Waite's Comedy co. closed a most successful week 16. The house was filled with delighted audiences twice a day. Their repertoire includes: Men and Women, The Wife, The Charity Ball, and A Social Highwayman. The Sunshine of Paradise Alley pleased a large audience 18. The Span of Life, by a good co. to a good audience. 20. Hopkins' Trans-Oceanics 21. Shore Acres 22. Peck's Bad Boy 23.—AUDITORIUM (Jean Jacques, manager): Brooke's Chicago Marine Band filled this house with music lovers 15.—ITEM: The work on the new theatre, Poli's Lyceum, is progressing rapidly, and it will be ready for the opening Dec. 15.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Dan McCarthy 19 pleased a fair house. Rose Sydell's London Belles 23. A Breezy Time 26. Colonial Opera co. 30. Ullie Akerstrom Nov. 1-6.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): James O'Neill in The Courier of Lyons 19 was greeted by an enthusiastic audience which filled the house. The play was nicely staged and the acting all that could be desired. Mr. O'Neill is a great favorite here. The Sunshine of Paradise Alley 20 to good business. Gayest Manhattan 22. Sawtelle Dramatic co. 25-30.—ITEM: Mr. O'Neill and the male members of his co. were entertained at a reception and supper after the play by the New London B. P. O. E.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Tarrytown Widow 12 to a good house. The farce was capitally acted by an excellent co. headed by Joseph Hart and Ida Vernon. Robert Paton Gibbs is also worthy of special mention. Joe Ott in The Star Gazer drew well 15. Mr. Ott and his associates are clever vaudeville performers. Sawtelle's Dramatic co. opened for a week 18 to a very large audience; acting fair and some of the specialties entertaining. Blue Jeans 27.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Julian Jordan's charming comedy opera (local), Lady Bess, 14, 15 pleased large audiences. All parts were well rendered and showed careful work. Mr. Jordan personally directed the opera and received well deserved recognition from the audience. A Breezy Time 18; fair house; good specialties. Colonial Opera co. in The Maid of Marblehead 21. Rose Sydell's London Belles 22. Hopkins' Trans-Oceanics 28. Always on Time 29.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Herbert Kelcey and Effie Shannon in A Contest of Many Colors 15; performance excellent; large business. The Span of Life to large business 16. Colonial Opera co. 22. Fritz and Webster in A Breezy Time 23. Ullie Akerstrom 25-30.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): The Idyll of the Mill 12, 13 to good business and pleased audiences. Nellie McHenry in A Night in New York 14 to a packed house, standing room all sold.—ITEM: The Idyll of the Mill was erroneously reported as composed by Julian Jordan. Both the words and score were written by Burton E. Levitt, of this city. The Hearthstone 22.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Lewis Morrison in The Master of Ceremonies 14. Brooke's Chicago Marine Band gave a fine concert 16. Waite Comedy co. 18-23 are doing big business; opened to S. R. O.; co. strong.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Cherry Pickers pleased a good audience 15. Brooke's Chicago Marine Band 16 to a small audience. Sybil Sammis was enthusiastically received. The Sunshine of Paradise Alley 19 to fair business. Blue Jeans 25. Colonial Opera co. 27. Wizard of the Nile Nov. 1. May Irwin 5.—ITEM: Manager Stevens, of the Cherry Pickers co., renewed an acquaintance made in 1883 and pleasant memories were exchanged.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Joe Ott in The Star Gazer 13 to small but delighted audience; best attraction this season. The Span of Life 15; good performance to good house.

ROCKVILLE.—OPERA HOUSE (J. H. Freize and co., managers): The Span of Life 14 to large and pleased audience. Fitz and Webster's A Breezy Time 19 entertained a fair audience. Hopkins' Trans-Oceanics 27.

ANSONIA.—OPERA HOUSE (J. L. Ungerer, manager): Ed Harrigan 20 canceled. Rhea and Longley Comedy co., with Edison's projectoscope, opened and closed season here 8.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Thomas E. Shea closed a very successful week 16. Edward Harrigan 18 in his new play, The Grip; small and dissatisfied audience. Hopkins' Trans-Oceanics 20; small house; performance fair. John L. Sullivan 22. The Span of Life 25.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): George Sammis' Players, headed by Enid Mayo, closed a fairly successful week 16, but owing to difficulties co. disbanded here. Mr. Sammis arrived here 16 and paid the salaries in full, with the exception of that of Miss Mayo, who is stopping here with relatives. Most of the co. returned to New York to reorganize. Shore Acres, with Archie Boyd in the title-role, supported by a good co., to S. R. O. 20. A Gay New Yorker 28. A Breezy Time Nov. 3.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt manager): The Widow Jones 16; large audience; good performance. The Grip 18 to fair house; performance good. John L. Sullivan 21. Mrs. Fiske in Tess of the D'Urbervilles 22.

SEYMOUR.—TURGIN OPERA HOUSE (J. L. Ungerer, manager): Fitz and Webster 22. O'Hooligan's Wedding 27.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Shore Acres 21 to S. R. O. at advanced prices; excellent performance.—ITEMS: Thomas Sweeney, of the late Enid Mayo co., was here 17 visiting friends.—Harry Hubbard, property man of the Opera House, has signed with Poli's new theatre, at Waterbury.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Peters and Green Comedy co. 18, 19 drew fair houses in spite of inclement weather. Programme included Finnigan's Luck, Mixed Affair, and An Easy Place; singing good and dancing clever, with specialties above the average. Murray and Mack 27.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Wilber Stock co. closed a week's engagement 16 to crowded houses. Pete Baker made a big hit, as did La Petite Lillie, the child artist. M. W. Douglass' pantomime act deserves mention. Ella Wilson and Mamie Lincoln were excellent in the numerous roles they assumed. Ziska, the magician, was well received. Entire co. is excellent and deserved the generous applause bestowed upon them. Charles A. Gardner 6. Fabio Romani 8. Walker Whiteside 10.—ITEM: Charles A. Cook joined the Wilber Stock co. here 16, replacing Leonard Mitchell.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Eugenie Blair 20.

CORDELE.—OPERA HOUSE (Shipp and Carson, managers): Robert E. Graham and excellent co. in Who's Your Friend 14, 15 to good houses; excellent performance.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Eugenie Blair in Carmen 18; splendid performance to poor business. A Puritan Romance 20 canceled.

ALBANY.—SALE DAVIS OPERA HOUSE (H. T. McIntosh, manager): Robert E. Graham delighted a fair audience 13. Cooper and Co.'s Tent Show 21. No bookings for Opera House until Murray and Mack appear, Nov. 10.

ATHENS.—OPERA HOUSE (H. J. Rowe, lessee and manager): The Irwin Ideal Canine co. 12 to good business. Signor Blitz 14, 15 to fair business; satisfactory performances. Eugenie Blair 19. R. E. Graham 22.—ITEM: The contract has been let for a new and up to date heating apparatus for this house.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): A Trip to Chinatown 13; clever entertainment to fair business. Old Kentucky 23. John Griffith 30.—OPERA HOUSE (Richard Daxon, manager): Dark.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, owner and manager): Eliason Dante, magician, 11-16 to good business; good satisfaction. The Heart of Chicago 22. Dazzler Nov. 3.—SONNA'S OPERA HOUSE (P. Sonna, owner): Klondike 13-16; fair houses.—ITEM: Our Inter-Mountain Fair 12-16 was a surprise and perfect success in every way.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Eliason Dante 18. The Heart of Chicago 25.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Kelly and Mason 21. A Milk White Flag 23.—AUDITORIUM (A. R. Waterman, lessee and manager): Bruns and Nina co. closed a fair week's business 16; show is a little weak and needs a few more good acts. The Pulse of New York 17-19 opened to a good house. The Flints 21-23.—ITEM: Manager F. W. Chamberlin is in charge of the Grand week of 17.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Boston Continuous Performance co. opened for a week 18 to good business, presenting Too Many Tompkins. The vaudeville artists Rajan, Flying Rosarts, Rice and Delmar, Decker and Rasch, Hibbard and Wroth, and Wakefield deserve mention. A Milk White Flag 26. Twelve Temptations 27. Ben Hur (local) 28-30. Pulse of New York Nov. 1. Clay Clement 3. Primrose and West 5.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): The Flints, hypnotists, to good business 11-13. Twelve Temptations pleased a well filled house 15.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Leonard, lecturer, 19.—ITEM: The Freeman Mistrel co. is organizing for tour of the North Central States.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Ward and Vokes in The Governors made a decided hit 12; business good. Pulse of New York 16 to fair house.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Ward and Vokes 14 in The Governors pleased a large house. Lucy Daly and Johnny Page received many encores. Yale's Twelve Temptations 16 to a large house. A Milk White Flag 20. The Brownies 22.—ITEM: Lieutenant Peary lectured at Tabernacle 14 to large audience.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Mlle. Ani's Monarchs 15; very poor performance to a fair audience.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Calhoun Opera co. in La Grande Duchesse 12 pleased a full house. Adele Farrington, J. Aldrich Libby, Edward Webb, and Jack Allison deserved special mention.

MATTOON.—THEATRE (William Foley, manager): Billie Link's Vaudeville co. 11-16 to small business.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): A Breezy Time 27. A Bunch of Keys Nov. 1.

JOLIET.—THEATRE (William H. Hulshizer, manager): Ward and Vokes 11 pleased a large audience with The Governors. Davis U. T. C. co. 14 did fair business. The Spy of Chattanooga 15 to a poor house. A Run for Your Money 18; business fair.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Boston Continuous Performance co. to fair business 11-16. John Dillon in Jolly Uncle Jolly 18; small house.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): John E. Dvorak in The Merchant of Venice 16 to fair business; co. well balanced and play well rendered. Charles A. Gardner in Karl the Peddler 18 to good business. Mr. Gardner is still a sweet singer, but his voice is losing power. Professor Ament and vaudeville 21. Davis' U. T. C. 25. A Milk White Flag 26. Professor Haynor's lecture on Klondike 27.

BELLEVILLE.—OPERA HOUSE (L. E. Tiemann, manager): Mlle. Ani's Monarchs gave a first-class performance to a good house 16. Yale's Devil's Auction 17 to a large and pleased audience. Ward and Vokes 30. Kelly and Mason Nov. 6.—ITEM: Millie Franklin joined Mlle. Ani's Monarchs here.

CHESTER.—OPERA HOUSE (H. F. Wiebusch, manager): Fitz and Webster's A Breezy Time 27.—THEATRE (W. H. Matlack, manager): Dark.

DIXON.—OPERA HOUSE (F. A. Truman, manager): John Dvorak 21-24. Blei's Schiller Vaudevilles 25, 26. Al. G. Field's Colored Minstrels Nov. 11.

ENGLEWOOD.—MARLOWE THEATRE (C. G. Kingwell, manager): Ladies' Minstrels (local) 25. House will open Nov. 12 with Christopher, Jr. Other bookings secured for early appearance are Ole Olson, The American Girl, The Wovles of New York.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Ada Bothner in A Run for Your Money 19; fair house; good satisfaction. The Brownies 25. Ferguson and Emerick in McNulty's Visit 27. Edwin Rostelle Nov. 1, 2. Hyer's Comedy co. 5.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): John E. Dvorak 12, 13 in The Merchant of Venice and Dr. Jekyll and Mr. Hyde gave satisfaction to fair attendance. Charles A. Gardner in Karl the Peddler 18 pleased a fair house; support only fair. Twelve Temptations 19; fine performance to a large house. Davis' U. T. C. 25.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): McCabe and Young's Black Trilby 14 disgusted a small audience. The Pulse of New York 15 to medium business. Billy Link's Vaudeville co. 18, 19 to good business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Spencer's U. T. C. co. 14 did big business at popular prices. Bruns and Nina's Vaudevilles 17, 18 did good business; co. poor. A Milk White Flag 24.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): Andrews Opera co. 11, 12 in Pirates of Penzance, Fra Diavolo, and The Bohemian Girl to large houses. Yale's Twelve Temptations 14 to fair and pleased house.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Holden Comedy co. 11-16; good attractions to good business. At Gay Coney Island 22. David Kebo 30.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Ward and Vokes in The Governors 13 drew a full house and gave a splendid performance. Margaret Daly Vokes, Johnny Paige, and Lucy Daly shared the honors with the principals. The Flints, hypnotists, 14-16 to poor business. Ada Bothner in A Run for Your Money 28. Primrose and West Nov. 8.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): A Breezy Time 16 to only fair business; co. did not please. The Brownies 18. Edwin Travers 21. Edwin Rostell, tragedian, 25-27. 1492 Nov. 6. A Baggage Check 10.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Charles H. Yale's Twelve Temptations 13 pleased a fair audience; specialties good; scenery and costumes caused great admiration. Who Is Who 19. Darkest Russia 22. A Run for Your Money 23.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Kelly and Mason 17 kept two crowded houses in a constant roar of laughter with Who Is Who. Eddie Giguere, J. E. Goggin, C. Davis, Blanch Boyer, and the Whiting Sisters were especially good in A Great Train Robbery 24. A Run for Your Money 31.

McLEANSBORO.—GRAND OPERA HOUSE (R. B. Stelle, manager): Clivette, the Man in Black, 20. Milkmaids' Convention 22.—ITEM: The Grand is under a new management this year, and Manager Stelle is doing everything in his power to make the season a successful one.

PANA.—NEW GRAND (Lon Roley, manager): Ward and Vokes in The Governors 15 to S. R. O.; best co. ever seen here. A Breezy Time 20. Hogan's Alley 29. Robin Hood, Jr., Nov. 6.—THE HAYWARD (H. N. Schuyler, manager): The Mine Workers 18 (local); large house.—AUDITORIUM (E. A. McCracken, manager): C. M. Flowers in A Christmas Carol 19.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): Mahara's Minstrels drew small house 14; performance fair and appeared to satisfy. Edwin Travers, supported by an excellent co., presented A Jolly Night to light business 16. Mr. Travers has a part well suited to his peculiar style. Dean Raymond scored a distinct hit. Maud Cooling and Norma Hyatt made favorable impressions. Charles Barrington, F. K. Wallace and Lilieth Hyatt all do good work. Hogan's Alley 25.—ITEMS: Oliver Martell, manager of Sylvia Bidwell co., spent 17 here with friends. The New Albany Lodge of Elks gave a stag social 15, at which were present Louisville Lodge of Elks No. 8; Al. Baulier, of the Temple Theatre, and A. C. Arthur, of the Avenue Theatre, of Louisville; Henry and Will Gentry, of Gentry's Dog and Pony Show; W. A. Mahara, of Mahara's Minstrels, and Ed McDowell, of Hogan's Alley co., all of whom assisted in making the evening one long to be remembered.—W. A. Mahara entertained a party of friends at his car after the performance 14.—Manager Heverin, who has been ill for some time, is convalescent and expects to be able to resume his duties in a few days. W. L. GROVE.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): The Brownies 14. Railroad Jack 16 and matinee; good business. A Broadway Girl had light house 19. Our Step-Husband 23. Side Tracked 25. Bob Fitzsimmons 26. Gus Hill's Novelties 29. Old Moneybags 30.—GRAND OPERA HOUSE (Willmore and Edmiston, managers): Andrews Opera co. to good houses 15, 16 and matinee. Co. was strengthened by the addition of Charles O. Bassett and Marian Ivel. Marie Jansen in The Nancy Hanks pleased a large audience 18. Kelly and Mason 22. Robert Downing 26. Tim Murphy 27.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Gorman Brothers in Mr. Beane from Boston 12 to fair business. The Brownies 15. Ferguson and Emerick in McNulty's Visit 20. Tim Murphy 22. Old Moneybags 26. Fallen Among Thieves 27.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gotts chalk, manager): Our Step-Husband to fair business 14. Ole Olson 20. The Broadway Girl 30. Hogan's Alley Nov. 6.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Kinneman and Martell Stock co. closed their engagement with Divorçons 16 to a fair house. The work of Silvia Bidwell and Lawrence Lee was especially good. Ole Olson 18 pleased a good audience. Lyceum Vaudeville Comedy co. 20, 21.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Fitz and Webster's A Breezy Time 13 to good house; performance good and specialties excellent. Andrews Opera co. 19.

EVANSVILLE.—GRAND (King Cobbs, manager): Madeleine 13 to fair house and was well received. Veriscope 15, 16 to fair houses. Bonnie Scotland 18 to good house. 1492 20. Creston Clarke 23.—PEOPLE'S (T. J. Groves, manager): Hogan's Alley drew fairly 14. Ward and Vokes in The Governors packed the house 17. Mahara's Minstrels 19, 20. The Great Train Robbery 26. Robert Fitzsimmons 30.

GOSHEN.—THE IRWIN (Frank Irwin, manager): The Broadway Girl 15 to fair business; entertainment satisfactory.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Paul Cazeneuve in The Three Guardsmen 23.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): The Gormans in Mr. Beane from Boston pleased a good house 15. Tim Murphy 26. Side Tracked 29 canceled. A Jolly Night 30.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Ole Olson 12; good house; fair satisfaction. Our Step-Husband 13; fair house; audience pleased. Andrews Opera co. 20. Bob Fitzsimmons 23.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Lyceum Vaudeville co. 9-12; fair vaudeville entertainment. Railroad Jack had a deservedly poor house 14; performance worthless. Ole Olson 15 gave satisfaction to a good house. Our Step-Husband 20. The Broadway Girl 23.

MUNCIE.—WYSOR'S OPERA HOUSE (H. R. Wysor, manager): Christopher, Jr., 11 to fair house, leaving a splendid impression. The Gormans in Mr. Beane from Boston 13 to light house; performance first-class. Hogan's Alley 16 to good business.

ANDERSON.—GRAND OPERA HOUSE (A. M. Wellington, manager): Gilmore and Leonard in Hogan's Alley to big business 14; best satisfaction. Ole Olson 16 to fair business; fair satisfaction. Our Step-Husband 18 to poor business; performance fair. Robert Downing 25. Rentz-Santley co. 27. Old Moneybags 28.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Ole Olson 14 to a large and pleased audience. Ferguson and Emerick in McNulty's Visit 19; pleasing performance to fair house. Bob Fitzsimmons 27. Creston Clarke Nov. 10.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): The Brownies 16. The Flints, hypnotists, 18-20 are doing large business. Ferguson and Emerick in McNulty's Visit 25.—ITEM: Len Graham, of Barnum's Circus, is home visiting before sailing for Europe.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Delmore and Wilson in The Broadway Girl 14; good performance to a fair house.

TERRE HAUTE.—ITEM: The auction sale of seats for the opening of the New Grand with The Isle of Champagne, Nov. 2, took place 29. The boxes and a large number of seats were sold at good premiums.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Our Step-Husband 19 to top-heavy house. Veriscope 22. The Broadway Girl 25.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Railroad Jack 13 to deservedly poor business. Andrews Opera co. in Martha 18 to big business; performance gave fair satisfaction only. Our Step-Husband 20. Entertainment by home talent 27. Rentz-Santley co. 29.

UNION CITY.—UNION GRAND THEATRE (R. B. Turpin, manager): Kinneman-Martell Stock co. 11-13; performances excellent; fair houses. Van Dyke-Eaton co. opened 18 for three nights to S. R. O.; best repertoire co. ever seen here.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Egypta (local) under the auspices of the Associated Charities 14, 15; receipts $250; good production. McNulty's Visit 19 to big business. Railroad Jack 22. Bob Fitzsimmons 25.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Holden Comedy co. began a week's engagement 18 in The Hunchback's Love to S. R. O.; good satisfaction. Our Step Husband 27. Victor Herbert's Band 30.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Osborne and Barron in Our Step-Husband 11 to small house; bad weather. The Brownies 14. The Nancy Hanks 19. The Broadway Girl 22. Rentz-Santley co. 25. Robert Downing 27. Tim Murphy 29.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): The Gormans in Mr. Beane from Boston 11 to good business and satisfaction. Jessie Mae Hall opened 18 in repertoire to packed house, turning several hundred away.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Corbett-Fitzsimmons veriscope to a small but pleased audience 14. Ward and Vokes and an excellent co. of specialty people presented The Governors to a crowded house 16.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Lincoln J. Carter's Under the Dome 15 to fair business.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Our Step-Husband pleased a fair audience 15. Tim Murphy 29.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Irving French 18-20 to good business; performances seemed to satisfy. Ole Olson 26. Bob Fitzsimmons 28.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): McNulty's Visit 21. Ole Olson 25.—ITEM: John Rhodes will join the Ole Olson co. here as lithographer.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Andrews Opera co. 23. Side Tracked 30.

INDIAN TERRITORY.

MUSCOGEE.—TURNER OPERA HOUSE (N. K. G. Shepard, manager): W. S. Hart in The Man in the Iron Mask, Julian Grey, Clergyman, The Lady of Lyons, and The Bells 14-16 to fair and pleased audiences. Mr. Hart received numerous curtain calls. Mackay Opera co. Nov. 4-6. Railroad Jack 10. Uncle Josh Spruceby 23. A Night at the Circus 24.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Tennessee's Pardner by a co. above the average did good business 13 and gave satisfaction. Mathews and Bulger presented at Gay Coney Island to very large business 15; every one pleased. Primrose and West 20. Twelve Temptations 22. Modjeska 25. Clay Clement 29, 30. Sowing the Wind Nov. 1.—GRAND OPERA HOUSE (William Foster, manager): Old Moneybags closed their 11-13 engagement to good business. Sam Morris as Moses Levi scored a hit; supporting co. good. Ole Olson, with John Lawson, the Terrible Swede, as a drawing card to S. R. O. 16. Pulse of New York 21-23.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): John E. Dvorak in The Merchant of Venice and Dr. Jekyll and Mr. Hyde 14, 15. Chares A. Gardner in Karl the Peddler 16 to a fair and attentive audience; good satisfaction. Charles H. Yale's Twelve Temptations 17 drew a good house and pleased. Murray Comedy co. commenced a week's engagement 18. A Milk White Flag 25. Modjeska 26. Clay Clement 27. The Nancy Hanks 29. Joe Flynn 31.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rochi, manager): Charles A. Gardner in Karl the Peddler 14 pleased one of the largest houses of the season. Modjeska 27. The Nancy Hanks Nov. 1. Otis Skinner 8. Si Perkins 13.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Sanger's Comedy co. 11-16 to fair business; co. below average. Ole Olson 21.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Al. G. Field's Negro Minstrels 15 pleased a good audience. Eunice Goodrich 18-20.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Kelly and Mason 20. Charles A. Gardner was booked for 22, but up to 19 neither agent nor paper has appeared. A Run for Your Money 25.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): The Woodward Theatre co. 10-17 presenting Lost Paradise, Forgiven, A Crazy Idea, and The Banker's Sons to fair business. Ole Olson 25. Pulse of New York 28.—ITEM: Horace V. Noble will be changed to Woodward's No. 2 co. 25.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): Angell's Comedians to fair houses 16. Ole Olson 19. Ladies' Minstrels (local) 25.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Angell's Comedians opened for a week to a full house 18.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Spears, manager): Charles A. Gardner in Karl the Peddler 13 to large and pleased audience. Al. G. Field's Colored Minstrels 14. The best colored minstrels that ever played here; large audience. Ole Olson 18 to fair business; good satisfaction; St. George Hussey deserves special mention. Twelve Temptations 21. Clay Clement 25.—SIBLEY THEATRE (W. H. Evans, manager): Dark.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Ole Olson 20.—ITEM: Manager Harmon has been confined to his house for the past week with a sore foot.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Fontanas 11-16 drew good houses. Mathews and Bulger in At Gay Coney Island did a big business 13.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington, and Co., managers): Sam Morris in Old Moneybags 16 to fair business. Mr. Morris is excellent; performance creditable. Charles A. Gardner in Karl the Peddler to a moderate audience 19. Mr. Gardner and Miss De Forrest sang a number of songs, which were well received. Charles E. Davis in songs and imitations was also a feature. Twelve Temptations 20. The Nancy Hanks 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): At Gay Coney Island drew large house 19. The skit has been much improved and Mathews and Bulger are irresistibly funny.

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Yale's Twelve Temptations to excellent business 20. Clay Clement 26. A Milk White Flag 28. The Nancy Hanks 30. Boston Continuous Vaudeville Nov. 1-6.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Si Plunkard 30.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): Ben Hendricks in Ole Olson 14 drew a fair house; performance pleased. McCabe and Young's Black Trilby 18 to topheavy house; poor entertainment.—ITEM: C. H. Salisbury, last season manager of the Ebinger Grand, is in Chicago. He expects to take out a railroad show next Summer.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Charles A. Gardner in Karl the Peddler greeted a house full of friends 15. Schiller Vaudeville co. 18, 19 to good business. Ella Morris and Cleriee Sisters were especially good. Catholic Fair 29-30. Paul Cazeneuve Nov. 4.—ITEMS: Mrs. Garland Gaden, with Charles A. Gardner, is a Clinton girl and renewed acquaintances here.—Bicknell and Jones have succeeded F. Bied in ownership and management of Schiller Vaudeville co. This co. will play 29, 31 in Washington Hall, at north end of city to occupy two open dates.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (H. B. Pray, manager): Ed Rush's White Crook 13; fair audience and performance. Al. G. Field's Colored Minstrels 19 to fair business; performance excellent. J. C. Lewis in Si Plunkard 28.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Faust Brothers Vaudeville co. opened to a packed house 13 for four nights, transferring last two nights to the Crawford. Spooner Dramatic co. 18-23.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Andrew Mack in An Irish Gentleman 11 drew a fair audience to see one of the prettiest little plays imaginable. It was very handsomely and appropriately staged, and played by a cast that was a positively ideal one for the requirements. Next to the star the work of Adolph Jackson, R. J. Dillon, Edwin Brand, George W. Deyo, Thomas Jackson, W. J. Mason, Olive White, Florence Ashbrooke, Marie Bates, and little Florence Olp deserve mention. Cinderella (local) 12. A Milk White Flag 14 drew the best audience of the season. The house was handsomely decorated with potted flowers and palms, and further ornamented by Manager L. M. Crawford himself, who surveyed with much pride the splendid audience, and the completed labors of the small army of artists and decorators who have been working for the past month. John W. Dunne, cute and dainty little Mary Marble, Lansing Rowan, and Oscar Hall in his odd specialty, won the most applause. Faust Brothers Vaudeville co., who opened at the Grand to a packed house 13 for a four nights' stand at popular prices, finished the last two nights of their stay at the Crawford. The programme was long and clean, and in some of its features most remarkable. Clay Clement 18. Night at the Circus 20. Primrose and West 22. THOS. R. HYATT.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Railroad Jack 13 to a good audience. The specialty work of Mr. Fitzgerald was very good; balance of co. poor. Frank E. Long co. 25-30.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Uncle Josh Sprucoby will open our season 22. Bijou Comedy co. 28.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Railroad Jack 18. Head and Westlander 25-30.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Railroad Jack opened our season 12 to good business; co. fair.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager;: A Milk White Flag 13; excellent performance to a large audience. Sharpley Lyceum co. 25-30. W. S. Hart Nov. 4-6.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Mackay Opera co. to a large audience 16; good co. Yale's Devil's Auction 20. W. S. Hart 21-23.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): My Friend from India had fair house 13; one of the best comedies ever seen here. W. L. Roberts 25. Tennessee's Pardner 27.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Roberts-Martin co. in Don Cæsar de Bazan 14; excellent production to fair business. A Night at the Circus 18 to fair business; performance good. Josh Sprucoby 20. Litts and Davis' co. in She 30. Ole Olson Nov. 6.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Railroad Jack to fair business 15.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Girard's Inter-Oceanic Vaudevilles 11-16 to good houses. Hoyt's A Milk White Flag 17; performance splendid.—CHICKERING HALL (Hoffman Brothers, managers): Senter Payton's Comedy co. 11-16.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): My Friend from India opened our season 16 to a good and thoroughly pleased audience. Woodman and Slater's Funmakers 19-23. W. S. Hart 25, 26.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): A Night at the Circus 14; fine performance to good business. Joseph O'Meara 19 canceled. Mackey Opera co. 22.

ATCHISON.—THEATRE (John Seaton, manager): Tennessee's Pardner with an excellent cast to a small audience 15. Clay Clement 20.

GIRARD.—HOLSER OPERA HOUSE (Charles R. Foote, manager): Whitman Sisters Quartette 18-20; crowded houses; performances excellent.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Clivette, magician, 13, 14 to light business; performance fair. Creston Clarke 15 to large business; performance one of the best this season. Madeleine or the Magic Kiss 16 to good business; performance good. 1492 22. Victor Herbert 25. Seidl Concert 29.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Polk Miller-Oscar Sisson co. to fair house 18; performance excellent. A Jolly Night Nov. 5.—ITEM: Twentieth Century Comedians, which were to organize here, did not appear.

HENDERSON.—OPERA HOUSE (Atkinson and Levi, managers): Marie Bell Opera co. 12-14 to good houses; performance poor. Mr. Rhorer was the exception. Miss Walker has replaced Marie Bell. The Real Widow Brown 16 to good house; performance only fair; one or two good specialties. Mahara's Minstrels 21.

OWENSBORO.—NEW TEMPLE THEATRE (Padley and Burch, managers): Madeline or The Magic Kiss 14 to a large audience; performance excellent. Frank Deshon as Dr. Gourmet, Hilda Rollins and Helen Harrington were especially clever. A Jolly Night 15 to good house; performance unnecessarily short and not up to standard. Mahara's Minstrels 18 to small house; good performance. 1492 21. Creston Clarke 22. The Great Train Robbery 27. Veriscope 30. Polk Miller Nov. 1.

ASHLAND.—THE ASHLAND (W. Meinhart, manager): Robertson-Douglas co. in The Man in the Iron Mask 20 to small audience; performance unsatisfactory. Rentfrow's Pathfinders 25-30.

PADUCAH.—MOUTON'S OPERA HOUSE (Fletcher Terrell, manager): A Thoroughbred 11; fair business. Edwin Travers in A Jolly Night 14 to poor business. Gentry's Dog and Pony Show 12 to big business.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Mahara's Colored Minstrels 13 to a small crowd; show good and deserved a better house. Madeleine, or the Magic Kiss 15 to a large and appreciative audience; perfect satisfaction. Creston Clarke, supported by Adelaide Prince, in The Last of His Race 16 to a good business; performance excellent. 1492 22.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Edwin Travers in A Jolly Night 13; splendid performance to fair house. Charles Barrington's specialties captured the house. Old Farmer Hopkins Nov. 6.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Creston Clarke in The Last of His Race 21. Vitascope 26, 27.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): A topheavy house greeted Creston Clarke and a well balanced co. 14 in The Last of His Race; performance first-class. Manager Ogden is negotiating for return date. Robert Burdette 20. Polk Miller 21. Dark 25-30.

MT. STERLING.—GRAND OPERA HOUSE (Turner and O'Connell, managers): Creston Clarke in The Last of His Race 11; house poor; performance good. Polk Miller, assisted by Oscar Sisson and Ester Wallace, 15 to fair house; audience pleased. Sipe and Blake's Animal Show 28.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Miller Sisson-Wallace Combination 22.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Hogan's Alley 27. The Great Train Robbery 29.—ITEM: Margaret Ingels, of this city, has signed with the Rook Players.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager):—ITEMS: Manager Milligan returned from his Eastern tour, but failed to make any favorable arrangements with theatrical cos.—Conditions in quarantined localities unchanged.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): The Girl I Left Behind Me 15, 16 to good attendance. May Irwin in The Swell Miss Fitzwell packed the house 19, 20, despite counter attraction. Her many new and catching melodies were well received. Lewis Morrison in Faust 22, 23.—THEATRE (Charles C. Tukesbury, manager): Waite's Comic Opera co. 25-30 in Fra Diavolo, Chimes of Normandy, Giroffe-Girofla, Fra Diavolo, Two Vagabonds, The Mikado, Bohemian Girl, La Mascotte, Maritana, Boccaccio, and Olivette.—CITY HALL (George H. Libby, agent): The Portland Star Course commenced its series of ten entertainments 21 with Brooke's Marine Band to goodly attendance; concert was most enjoyable.—ITEM: Stephen Bogrett, treasurer of the Jefferson, is recovering from a recent severe illness.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Richards and Canfield in My Boys 15 to a large and pleased audience. The Girl I Left Behind Me 20 by a good co. to fair business. Rhea Nov. 2. Lillian Kennedy 8. Blue Jeans 12. The Wizard of the Nile 17.—ITEM: The Walking Delegate, booked for 22, canceled.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Waite Comic Opera co. closed 16 to rushing business; co. first class and every performance was heartily enjoyed. Bennett and Moulton Comedy co. Nov. 1-6.—CITY HALL: The first entertainment of the Bangor Star Course, under management of George A. Foxcroft, was given 18 by Brooke's Chicago Marine Band, and delighted the largest audience ever in the hall.—AUDITORIUM: Maine Musical Festival 14-16, with Madame Nordica 14, 15, had a large attendance and was a success.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Richards and Canfield in My Boys 13 were greeted by a large and pleased audience. The Yankee Drummer 24.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Rhea 27.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Gus Hill's Novelties 14; poor performance to a small house. James B. Mackie in Little Jack Horner gave a good performance to a good house 19. Go-Wan Go-Mohawk 23. W. T. Carleton Opera co. 29-23.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Fabio Romani 16 to poor business. June Agnott co. in repertoire 18-23 to fair business. Sousa's Band matinee 19; S. R. O.; every one delighted. Van Osten's Three Star Comedy co. Nov. 2. Madeline of Fort Reno 3.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager: June Agnott presented Ranch King, Myrtle Ferns, Libby Prison, Bowery Boy, Bicycle Meet, and A Daughter of Corsica to full houses 11-16. James B. Mackie in Little Jack Horner to a fair house 20. Cameron Clemens 25-30.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Lewis Morrison presented Faust 15. There is genuine fun in The Tarrytown Widow, in which Joe Hart played to an enthusiastic house 16. It is far ahead of his previous pieces and gives him better opportunity for his peculiar humor. Co. is good throughout. Chauncey Olcott reintroduced himself to Springfield 18 after a long absence with Sweet Inniscarra. He had a warmhearted audience, and his exceptionally sweet singing and graceful acting had no end of appreciation. Among the capable support Luke Martin and Mrs. Lizzie Washburne are distinguished, as are little Imogene Washburne and Ada Gilbert. For Fair Virginia to a fair house 19. Mr. and Mrs. Russ Whytal and their co. are most capable. If there was any money among Springfield's theatregoers that Joe Jefferson didn't get 20, it was because the holders thereof couldn't find a place in the Court Square Theatre where they could stand to advantage. The excellent double bill, Cricket on the Hearth and Lend Me Five Shillings, was presented, and the veteran comedian has never been enjoyed more here. The work of Theodore Hamilton, Rosabel Morrison, Connie Jackson, Harry Meredith and Annie Sutherland was of a high order. A large delegation of Amherst College boys had front seats and kept things lively. Mr. Jefferson made speech. Blue Jeans with matinee 23. May Irwin 25. Donnelly and Girard 27. Lyceum Theatre stock co. 29. Joseph Murphy 30. EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Rhea 16 and matinee in Camille and Frou-Frou; business light; the supporting co. does not compare favorably with preceeding seasons, a fact that is to be regretted considering the star's popularity. Lewis Morrison in Faust 18, 19. May Irwin 21. The Highwayman 23. Hi Henry's Minstrels 25-27. A Secret Enemy 28. Chauncey Olcott 29-31.—MUSIC HALL (W. H. Boody, manager): Anthony Comstock's co. playing A Florida Enchantment 14-16 with matinee. The players were not of the best and in consequence the patronage was meagre. Joe Oppenheimer's Merrymakers, containing Harry LeClair, Ed Leslie, M. Florence Edwards and others, are amusing good audiences 18-20 and matinee in Miss New York, Jr. The Ludwig Irish Concert co. entertained a large house 17. Fay Foster Burlesquers 21-23. Montezuma of Mexico 25-27. Harry Morris' Twentieth Century Maids 28-30.—ITEMS: Anthony Hope, accompanied by his manager, Major J. B. Pond, appeared before his first American audience in this city 18. Mr. Hope's selections were all love stories, and his auditors pronounce him a witty and graceful orator and a charming man. The Orchestral Society, under Director Borjes, commenced rehearsals 17.—John W. Sherman's Tableaux Phantasma were an entertainment here 13-16.—Boyt L. Conary, impersonator, entertained 16.—The Salem Cadet Band gave a delightful concert 20, the first in the Philharmonic Club series.—Press Agent Manning, of Music Hall, it is announced, is about to be married.—The October number of *Music* contains a very complimentary notice of The Son of Man, composed by Dr. Frank R. Rix, of this city. Mr. Rix has received many encouraging criticisms from musicians to whom he has submitted it for examination. ORMSBY A. COURT.

MARLBORO.—THEATRE (F. W. Riley, manager): Richards and Canfield 7 to good house; excellent satisfaction. The Girl I Left Behind Me 9. Boston Rivals under local management 12. The Walking Delegate 16 to crowded house; co. strong and made a decided hit. Oscar Girard, Christie McDonald, and Anna Litcher were the favorites. Rhea in Camille 20 to small house; co strong and gave best of satisfaction. The Hearthstone 23. San Francisco Minstrels 27. Blue Jeans 30. Alma Chester Nov. 1-6. A Gay New Yorker 10.—ITEMS: The Walking Delegate co. disbanded here after the performance 16, although they played to crowded house and gave satisfaction. The management claims that the co. was too large and contained too many high priced artists to be successful in one-night stands and will return to Boston and reorganize and fill all engagements possible.—Rhea played against strong opposition here hence a small house.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The initial performance of A Husband by Deputy 18 made a decided hit, though the audience was small. Florence L. Wickes and George Paxton head the cast. James O'Neill in The Courier of Lyons 20 gave an excellent production in which he was assisted by a strong co., but the play will never draw as did Monte Cristo. James J. Corbett in A Naval Cadet 23 canceled, owing to change in route. Hoyt's A Contented Woman 23. Joseph Murphy 29.—ITEMS: The Boston Symphony Orchestra recently appeared at the Columbia, under the auspices of the Y. M. C. A., to one of the largest audiences of the season, and was favorably received.—The Barbed Wire Minstrels (local) will give a production in Blackinton early in December.—Evangeline will shortly be produced at Columbia Opera House under the auspices of the ladies of the Universalist Church.—Bowers' Living Pictures of the War will be shown under auspices of the W. R. C. in November.—Al. Lawson, the well-known baseball manager, is considering the advisability of opening the Wilson House.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Coverly, managers): A Yankee Drummer 15 to a large and pleased audience. Colonial Opera co. in The Maid of Marblehead 19 to good business. The Cotton King 20 to a large and appreciative house. Joe Ott in The Star Gazer 23. The Sunshine of Paradise Alley 29.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Rhea in Camille to a poor house 16. Henshaw and Ten Broeck played a return engagement 15 to a large and delighted audience. The Cotton King to light receipts 16. Waite's Opera co. began a week's engagement 18 to big business. The co. is large and gives a good performance. Lewis Morrison 25. Chauncey Olcott 27. Richards and Canfield 29. Brooke's Marine Band 30. May Irwin Nov. 2. Boston Star Course 4. A Contented Woman 6.—NEW LAWRENCE THEATRE (Charles J. Gorman, manager): Mr. and Mrs. Oliver Byron in The Ups and Downs of Life, The Turn of the Tide, and The Plunger 14-16 to big business. A Florida Enchantment to small houses 18-20. Down the Slope 25-27.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Walking Delegate 14 mildly amused a fair audience. Oscar Girard and Christie MacDonald are the life of the opera and make all that is possible out of their parts. Joe Ott in The Star Gazer 16 had poor business. A Romance of Coon Hollow 18-20 to poor business. The Sunshine of Paradise Alley 22. Henshaw and Ten Broeck 23. The Hearthstone 24. Brooke's Chicago Marine Band 27. May Irwin 29. Sunshine of Paradise Alley 30.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE (Sanderson and Cloyes, managers): The Hearthstone was well presented 14 to fair business. The Walking Delegate, billed for 18, failed to appear, having closed at Marlboro 16. This was the first attraction ever billed at this house which failed to put in an appearance.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Katherine Rober co opened for a week 18 to big business. Doris was the opening bill and was well presented; co. is especially well equipped with scenery, having acquired that of The Prodigal Daughter co.—ITEM: Dexter W. Fellows, president of Buffalo Bill's Wild West, arrived at his home in this city 20, the show having closed its season 16.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Blue Jeans 18 to a large house. C. T. C. 22.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Alma Chester and co. opened for a week 18, presenting Wife for Wife. At the Picket Line, and The Danites, giving satisfaction to good houses. Blue Jeans Nov. 3. Haley and Whitney's Minstrels 8. Bands Rossa 9. The Pay Train 12.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Hearthstone 21. Richards and Canfield (return date) 28.

TAUNTON.—THEATRE (R. A. Harrington, manager): The Walking Delegate pleased a fair audience 15. Rhea, supported by a strong co., presented Camille 18 to good house. Colonial Opera co. in The Maid of Marblehead 19; small and disappointed audience.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Girl I Left Behind Me 14 to a fair house; co. strong and play excellently staged. Henshaw and Ten Broeck 16 to a good house; a good co. and a lively performance. The Walking Delegate, booked for 19, closed its season and consequently did not appear. The piece was billed and all preparations made, as Manager West was not notified till late.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser manager): Nellie McHenry in A Night in New York 15 disappointed a large audience. The Hearthstone 16 to fair business; co. good. Dark 25-30.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Henshaw and Ten Broeck 19; return date; small audience; good co.; performance satisfactory.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Walking Delegate by a good co. to fair business 13. Oscar Girard and Christie MacDonald made big hits. The Cotton King canceled 14. Maud Hillman co. opened for a week in The Cuban Spy to capacity; play and co. gave evident satisfaction. The Sunshine of Paradise Alley 21. The Hearthstone 22. Lewis Morrison Nov. 1. May Irwin 3. Hopkins' Trans-Oceanics 4.—ITEM: Mrs. W. W. Cross, mother of Manager W. B. Cross, has been dangerously ill, but is now convalescent.

LYNN.—THEATRE (Dodge and Harrison, managers): Chauncey Olcott in Sweet Inniscarra 15, 16 pleased large audiences; piece well staged; supporting co. able and scenery excellent. Henshaw and Ten Broeck in Dodge's Trip to New York 18 to poor business; specialties were entertaining. Amateurs in Mikado 19, under the direction of Edmund N. Phelan, drew one of the largest houses of season. The Girl I Left Behind Me 21. Hi Henry's Minstrels 22, 23.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Turn of the Tide 13 to fair business; performance not up to expectations. Shore Acres 18 to packed house; performance excellent. Nellie McHenry 20. A Contented Woman 25.

WORCESTER.—THEATRE (James F. Rock, manager): Hi Henry's Minstrels gave a capital show to crowded houses 14-16. Nellie McHenry gave A Night in New York to fair business 18, 19; the co. is good, but the play rather poor. The Maid of Marblehead, by the Colonial Opera co., did an excellent business 20 and pleased everyone. Marie Bell, William Cullington, and Hattie Starr scored heavily. May Irwin 27. Chauncey Olcott 28.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Town Topics proved the best farce-comedy at this house this season and did a rushing business 18-23. Charles Roach and W. S. Keller were side splitting. The Sages 25-30.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Human Hearts pleased a fair audience 19; co. good. The Walking Delegate Nov. 1. Brooke's Chicago Marine Band 6. The Hearthstone 8.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): George Fred Williams 19; big house. Fitz and Webster Nov. 8.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Tarrytown Widow 14; small but appreciative audience. The veriscope 15, 16; good business. The Hearthstone 18; small attendance. Sweet Inniscarra 19; large house; Chauncey Olcott and entire co. satisfactory. Human Hearts 20; attendance poor; performance good.—THE EMPIRE (T. F. Murray, manager): May Smith Robbins in Little Trixie closed 16, having extended engagement a week. J. L. Sullivan Vaudeville co. 18-20; business satisfactory. Coon Hollow 22, 23.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): In Atlantic City 14-16. What little plot there is to the piece reminds one severely of Our Boys. Evidently the specialties are supposed to furnish the entertainment, but, as they are commonplace, fall short of doing so. Frank M. Wills was excellent and saved the piece from mediocrity; business light. A Hired Girl 25.—GRAND (O. Stair, manager): H. W. Williams Specialty co. 18-20 gave a splendid vaudeville performance before small audiences. Edward M. Favor and Edith Sinclair in their sketch were especially good, while Frank Case and Smith and Fuller caught the house by clever specialties. A Prodigal Father 21-24.

MUSKEGON.—OPERA HOUSE (T. L. Reynolds, manager): A Baggage Check 22. Bells of Shandon, booked for 23, has not been heard from.

MANISTEE.—OPERA HOUSE (F. D. Cole, manager): Season opened 18 with Calhoun Opera co. in La Grande Duchesse to a packed house.—ITEM: The Opera House has been closed during the past month for repairs and improvements. The Proscenium has been widened, four new boxes constructed, modern opera chairs placed in the parquette and parquette circle, and the entire house has been beautifully redecorated. New scenery painted by Seaman and Landis, of Chicago, adds much to the appearance of the stage. The management was fortunate in securing the Calhoun Opera co. for the opening night. With good attractions the popularity of the house is now assured.

BAY CITY.—WENZ'S OPERA HOUSE (A. E. Davidson, manager): Brady Stock co. 11-13 pleased fair audience; co. good. A Baggage Check 15 gave satisfaction. William Owen 25. Tim Murphy Nov. 1. A Guilty Mother 3.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): A Baggage Check to good house 13; gallery pleased. S. W. Brady's Stock co. in repertoire 14-16; fair houses; co. good.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Advance sale for Isle of Champagne 21 is the largest first day sale ever had at this house. A Baggage Check 27. Madeleine Opera co. Nov. 1.

ANN ARBOR.—ATHENS THEATRE (L. J. Livermer, manager): Corbett Fitzsimmons veriscope 16 had a well filled house. Paul Cazeneuve 21. Isle of Champagne 22. A Baggage Check 23. Bells of Shandon 25. Prodigal Father 26.

BENTON HARBOR.—CORLEY'S HALL (J. A. Simon, manager): The Story of Old Glory (local) 14, 15; crowded house; miserable production. The Simon Comedy co. 25-27.—ITEM: Manager Simon has completed arrangements for his new opera house, which will be on the ground floor and will rank as one of the best in the State.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, proprietor and manager): Miss Francis of Yale 20 to small but enthusiastic audience. The Isle of Champagne 23.—GRAND OPERA HOUSE (R. J. De Clark, manager): Local concert 19. Our Girls' Vaudeville Club 29.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): William Owen in Hamlet, Richelieu, Much Ado About Nothing, Romeo and Juliet 14-16; fair houses; good satisfaction.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): William Owen 11-13 in Shakespearean repertoire gave excellent satisfaction. Nellie Peck Saunders, of this city, filled the part of Portia on a few hours' notice and did exceedingly well. A Baggage Check 14 to a fair house. Brady Stock co. 18-20. Miss Francis of Yale 23.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): A Baggage Check to a deservedly poor house 12. The Crystal Slipper 21.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Paul Cazeneuve 22. In Atlantic City 23. A Baggage Check 29. Bells of Shandon Nov. 3.

GRAND HAVEN.—OPERA HOUSE (A. E. Andreas, manager): Bells of Shandon 19. The Senator 27.

YPSILANTI.—GRAND OPERA HOUSE (Byers and Cramer, managers): Professor List, blind pianist, 18; light house. Miss Francis of Yale 25.—NORMAL COLLEGE HALL: Slayton Grand Concert co. to packed house.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): Otis Skinner in Prince Rudolph to S. R. O. 16; best satisfaction. J. C. Lewis in Si Plunkard 18 to a topheavy house; co. clever. Hanlon's Superbs 23. Al. G. Field's Minstrels 25. Vernona Jarbeau in A Paris Doll 28. The Pulse of New York Nov. 2. Clara Schuman Lady Orchestra 4. A Paper City 5.—ITEM: Manager Hoeffler has leased the St. Peter, Minn., Opera House for three years and will open it with Al. G. Field's Minstrels 28. William Hall will be the local manager at St. Peter.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Ed P. Rush's White Crook 18; good performance to good house. Si Plunkard 22. Al. G. Field's Colored Minstrels 23.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Elsie De Tourney co. 15, 16 presenting Cymbeline and Richard III.; fair business and general satisfaction. Si Plunkard 19.—ITEM: Jack Hoeffler has leased the New Grand Opera House and will open it with Al. G. Field's Minstrels 28. The name of the house will be changed to the St. Peter Theatre, and Manager W. Hale has been appointed local manager.

DULUTH.—THE LYCEUM (L. N. Scott, manager): Otis Skinner 22, 23. Never Again 25.

FARIBAULT.—OPERA HOUSE (Jack Hoeffler, manager): J. C. Lewis in Si Plunkard 16 to topheavy house; best satisfaction. Al. G. Field's Colored Minstrels 27. Vernona Jarbeau in A Paris Doll 30. A Paper City Nov. 5.

OWATONNA.—C. S. P. S. AUDITORIUM (F. M. Smersh, manager): Old Dan Tucker to a light house 12; best satisfaction. J. C. Lewis in Si Plunkard 20. Al. G. Field's Colored Minstrels 27.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Beach and Bowers' Minstrels 22.

WINONA.—OPERA HOUSE (J. Straslipka, manager): J. C. Lewis' Si Plunkard co. to good business 11, 12. Orchestral recital (local) to a crowded house 15. Otis Skinner 18. The White Crook 20. Captain Impudence 22. The Mysterious Mr. Bugle Nov. 6.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Never Again to good business 16. A Hired Girl 18.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Andrew Mack with a good co. in An Irish Gentleman to fair business 12. Tennessee's Pardner 14; fair house. Mathews and Bulger with a strong co. in At Gay Coney Island 15, 16; large houses. Clay Clement 21. Primrose and West 23.—CRAWFORD THEATRE (E. S. Brigham, manager): Richards and Pringle's Minstrels drew good house 11. A Milk White Flag 15, 16 to overflowing houses. The Paiges 18-23.

CLINTON.—OPERA HOUSE (Salmon and Austin, managers): Agnes Carlton-Phillips co. 18-23 are playing to good houses; S. R. O. 18; good co. Salisbury Orchestra co. 26. Black Trilby 29. Roberts' Black Crook 30.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): My Friend from India 15 drew a large audience and gave satisfaction. Will Mandeville and Arthur Lakin received much applause. Mackay Comic Opera co. in Said Pasha 17, proved a drawing card. The comedy work of William Hicks was doubly encored. W. S. Hart 18-20. Devil's Auction 21. R. E. French co. 25-27.

MOBERLY.—HEGARTY'S NEW OPERA HOUSE (P. Halloran, manager): Chase-Lister co. opened 18 for a week; best repertoire co. that has played here; audiences large and appreciative. A Night at the Circus 28.

CAPE GIRARDEAU.—BROADWAY THEATRE (Mattison, Joseph and Cheever, managers): Season opened

A bottle of
Evans' Ale

CONTAINS:

Richness of Bouquet,
Mellowness of Flavor,
Creamy Head,
Amber-like Brilliancy,
and that pungent taste of
the true "bitter."

☞ *Does not* contain
a particle of sediment

with McFee's Matrimonial Bureau 6; S. R. O. Windemann's Comedians 11-16 to capacity. Robert J. Burdette 18. A Breezy Time 20.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Richard and Pringle's Minstrels delighted a packed house 16. McCabe and Young's Black Trilby co. 22.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Klondike Komedy Klub 19. A Night at the Circus 27.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, manager): Hoodman and Stater's Fun Makers 11-13; fair houses; performances tolerably good. Lincoln J. Carter's melodramas The Fast Mail, The Tornado, The Harvest Home, The Lost Mine, The Defaulter, The Convict 18-23.

CARTHAGE.—GRAND OPERA HOUSE (J. C. Logan, manager): My Friend from India 14 to a large audience.

HANNIBAL.—PARK OPERA HOUSE (J. B. Price, manager): Chase-Lister co. 11-16 to packed houses. Kelly and Mason 18. The Black Trilby 20. A Run for Your Money 22.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): A Night at the Circus 21. Tennessee's Pardner 29.

MARCELINE.—GRAND OPERA HOUSE (W. A. Cannon, manager): Crow Sisters 18-23; good business and satisfaction. Nancy Gibson and Joseph O'Meara 26 canceled.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Mackay Comic Opera co. 18 to fair business; first-class attraction. Gibson and O'Meara Nov. 3-4. Rice's A Night at the Circus 11.

MONTANA.

BUTTE.—SUTTON'S THEATRE (Dick P. Sutton, manager): Flirtation 11-16 by stock co.; good business. Co. will leave 18 for a four weeks' tour. South Before the War 18-23. Proctor's Pleasure Party 25 for three weeks.—MURRAY'S THEATRE: In Old Kentucky 17-20. Griffith's Faust 21-23.—ITEM: The Orpheum 9tars disbanded at Spokane, Wash., 9.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): South Before the War 13; big business. John Griffith 19. Sutton Repertoire co. 29.

ANACONDA.—THE MARGARET (John Maguire, manager): Hoyt's A Trip to Chinatown 13 to a large and pleased audience. Herrmann 15 to fair business; Adelaide Herrmann excellent; Leon Herrmann not so well liked. In Old Kentucky 16; large business; performance satisfactory. John Griffith 20. South Before the War 25. Louis James 29, 30.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): John Griffith in Faust, supported by a strong co., to a large and delighted audience 16. Proctor's Pleasure Party 18; small house, but should have been better patronized.—ITEM: Charles Merrill, trick bicycle rider, joined the Proctor Pleasure Party here.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Hoyt's A Trip to Chinatown delighted a large audience 12. Julo Walters' Side Tracked 18. In Old Kentucky 22.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): South Before the War co. 12 to the largest house on record here; excellent performance. John Griffith 18. Alba Heywood 22.

NEBRASKA.

LINCOLN.—THE FUNKE (F. C. Zehrung, manager): Mathews and Bulger in At Gay Coney Island 14 to packed house; performance excellent. Sadie Raymond 15, 16 in Daisy the Missouri Girl to good houses; audiences pleased. Carlton and Lord 18-23.—THE LANSING (J. F. Lansing, manager): Andrew Mack in An Irish Gentleman 11 to fair house; performance very good. The Heart of Maryland 18. In Gay New York 28. Tennessee's Pardner 30. Ole Olson Nov. 1. William H. Crane 2. Robert Mantell 4. A Paris Doll 6.

HASTINGS.—KERR OPERA HOUSE (W. S. Schellak, manager): Yale's Twelve Temptations 6; receipts largest since 1893; performance fine. Vivoscope of Corbett-Fitzsimmons fight 14, 15; small houses.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): A Tramp's Dream 20 to fair business. A. Y. Pearson's Stock co. 28-30.

NEW HAMPSHIRE.

MANCHESTER.—NEW ELM STREET THEATRE (George S. McFadden, manager): Town Topics 14-16 delighted good houses; co. excellent. Oliver Byron opened for a week 18 to good houses in The Plunger. Ups and Downs of Life, and The Turn of the Tide. May Howard Extravaganza co. 25-27. Joe Ott 28-30.—OPERA HOUSE (E. W. Harrington, manager): May Irwin in The Swell Miss Fitzwell pleased a large house 18. Lewis Morrison 20. The Girl I Left Behind Me 22. Sweet Inniscarra 25, 26.—ITEMS: Edith Crooke, late of Tompkins' Black Crook, joined Town Topics here and made a very favorable impression in her ballet dance.—Troop F, United States Cavalry, while en route through this city, accepted the invitation of Manager McFadden and attended the performance of the Oliver Byron co. 19 in a body.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Henshaw and Ten Broeck in Dodge's Trip to New York pleased a small audience 14.—LOWELL'S OPERA HOUSE (I. J. Huano, manager): A Florida Enchantment 21. George R. Scott in Valley Farm 22, 23.—ITEM: Manager Demeritt had The Walking Delegate co. advertised for 21, and after going to considerable expense he received a telegram two days before the co. was due that it would be impossible for them to play.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): Gorton's Minstrels 23.

NASHUA.—THEATRE (A. H. Davis, manager): Blue Jeans gave a good performance to a large house 20. A Florida Enchantment 22. Girl I Left Behind Me 23. Alma Chester 25-30.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Richards and Canfield in My Boys amused a medium house 16. Frank Jones in A Yankee Drummer to a small audience 20. Stetson's U. T. C. 23. Maud Hillman 25-30.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Cotton King by a fair co to good business 15. The Walking Delegate, billed for 20, has canceled all one-night stands. Rhea 22. Joe Ott 27. Brooke's Marine Band 30.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): Y. M. C. A. Fair 21, 22. A Florida Enchantment 24. The Pay Train 27. The Fast Mail Nov. 5.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Never Again caused much merriment 18-23; co. excellent. George Marion, Fritz Williams, Grace Kimball, and Alfred Fisher were especially effective. One Round of Pleasure 25-30. Primrose and West Nov. 1-6.—JACOBS THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): The Indian 18-23. The Man-o'-Warsman 25-30. The Sporting Duchess Nov. 1-6.—COLUMBIA THEATRE (L. Wormser, manager): The Two Johns 18-23 to a good house. J. C. Stewart and John Hart are amusing. There were several specialties which made hits. The American Girl 25-30. Down in Dixie Nov. 1-6.—ITEMS: Newark Lodge No. 28, T. M. A., are making arrangements for a sociable in November.—There are rumors of another new theatre here.—The Columbia Theatre for its opening week did very well. Manager Wormser was very much pleased and feels certain that when the place becomes better known it will be filled every night. C. Z. KENT.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Atkinson Comedy co. 15, 16 in Peck's Bad Boy; business good. At the present rate of shrinkage one person will be doing this entire performance before many seasons. Corse Payton and his co. opened 18 for the week, and every night the S. R. O. sign has been displayed fifteen minutes after the doors opened. Scenery fine and plays well costumed. A Coat of Many Colors 20. Banda Rossa 20 (matinee). For Fair Virginia 27. Shore Acres 30. James J. Corbett Nov. 3. John L. Sullivan 4. Coon Hollow 6. Corse Payton's Comedy co. 8-13.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Drake's Military Band to S. R. O. 15. Montezuma of Mexico, headed by Joseph Slayter and well supported by a competent co., to a fair house 20; performance good. James B. Mackie 30.

William Jerome's Comedians Nov. 2.—STAR THEATRE (Colonel W. M. Morton, manager): Spears Comedy co. to satisfactory business 18-23; general satisfaction; specialties by Maude Madison, Marie Walten, and Harry Fielding are very clever. Henshaw and Ten Broeck 25. Veriscope Nov. 1-3. A Big Heart 4. John L. Sullivan 5. Francis Wilson 6.—ITEM: T. H. Delavan, manager of Spears Comedy co., made a host of friends while here 18-23.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The World Against Her 14; fair production to good business. Margaret Mather in Romeo and Juliet 16. Miss Mather made a decided hit; co. first-class; business fair. For Fair Virginia 25.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Spears Comedy and Dramatic co. 25-30. Eight Bells Nov. 5.

ORANGE.—COLUMBIA THEATRE (John T. Platt, manager): Joseph Murphy in the old favorite, Shaun Rhue, drew a big house 18; supporting co. excellent.—ORANGE MUSIC HALL (George P. Kingsley, manager): Margaret Mather 22.

HOBOKEN.—SOULIER'S LYRIC THEATRE (H. P. Soulier, manager): My Wife's Step-Husband 14-16 to fair business; audiences pleased. Gayest Manhattan 18-20 to excellent house and appreciative audiences. Rosson Midgets 21-23. The Indian 25-27. Under the Polar Star 28-30.—ITEMS: The Castle Point Cyclers witnessed Gayest Manhattan 19.—Dr. A. W. Berzog, of this city, has left for an extended trip through the South.

BOONTON.—HARRIS LYCEUM (Harris Brothers, manager): Brother for Brother 18; business fair; performance first-class. Jean Reynolds 28-30.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Ed Harrigan in The Grip 9 to a good house. Agnes Wallace-Villa in The World Against Her 12 to a pleased audience. Peck's Bad Boy 19; co. and attendance good.

PERTH AMBOY.—MUSIC HALL (Scarles, manager): O'Hooligan's Wedding 18 to S. R. O. before 8 o'clock; audience pleased.

NEW YORK.

SYRACUSE.—NEW WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Seidl Concert drew a large and fashionable audience 18 and gave satisfaction. Camille D'Arville in her new opera Peg Woffington 19 worked hard and pleased, but the opera is weak and lacked rehearsal as well. The book is poor and the music below Mr. Herbert's average; attendance good. Frederick Warde in Iskander to large house 20; performance satisfactory. Stuart Robson 21. Nellie McHenry 22, 23. Pudd'nhead Wilson 25-27. James O'Neill 28-30.—BASTABLE THEATRE (F. D. Hennessy, manager): A Black Sheep to large house 14-16; good performance. Christopher, Jr., was well presented to large houses 18, 19. Veriscope (return) 21-23. Coon Hollow 25-27. Francis Wilson 29, 30.—GRAND OPERA HOUSE (G. A. Edes, manager): McFadden's Row of Flats drew well 14-16 and pleased. At Piney Ridge to good business 18-20; co. and play excellent. Wang 21-23. Lillian Kennedy 25-27. A Hot Old Time 28-30. Kismet Nov. 1-3. Shannon of the Sixth 4-6.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): Edwin Mayo delighted fair audiences in Pudd'nhead Wilson 15, 16. His support included Ada Dwyer, Belle Stoddard, Edwin Nalod, W. R. McKey, Donald Smedt, William Arthur, and others. Stuart Robson's engagement 19, 20 was not as profitable as it deserved. He appeared in A Comedy of Errors, She Stoops to Conquer, and The Henrietta. Co. large and performances pleasing. Auguste Van Biene in A Musician's Romance 23.—LELAND OPERA HOUSE (C. H. Smith, manager): The White Slave drew large houses 14-16. In place of A Bowery Girl, which comes later, The Wolves of New York was the attraction 18-20. McFadden's Row of Flats 21-23. Katie Emmett in The Waifs of New York 25-27. Human Hearts 28-30.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Land of the Living 14-16; packed houses; co good. McFadden's Row of Flats 18-20; big business; specialties good. Black Patti 21-23. Joe Murphy 26, 27. The Spooners 28-30.—RAND'S OPERA HOUSE (Gardner Rand, manager): Pudd'nhead Wilson 13, 14; co. and business good. Stuart Robson in The Henrietta 18; good house. J. E. Toole 19-20; houses and business fair. Camille D'Arville Opera co. 22.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Black Patti's Troubadours had a large house 16 and gave a fine performance. The Black Patti sang several difficult pieces in elegant style and received big applause. The co. is first class in every particular. The Washburn-Burns co. presented The Land of the Living to a fair audience 18. Lillian Washburn did some clever acting, but the play depends upon its scenic effects for success; co. not above the average. Pudd'nhead Wilson drew a large and fashionable audience 19; performance of the highest order and audience pleased. Edwin Mayo as Pudd'nhead made a fine impression. Joseph Hart in The Tarrytown Widow 21. Auguste Van Biene in A Musician's Romance 22. James O'Neill 23. The Cherry Pickers 27. Christopher, Jr., 28. A Railroad Ticket 29.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Christopher, Jr., before a large and delighted audience 20, 21. The co., headed by George Backus, deserve praise for their artistic work. Stuart Robson 22, 23 before fashionable audiences, presenting A Comedy of Errors, She Stoops to Conquer, and The Henrietta. Francis Wilson 25-27. A Husband by Deputy 28-30.—COOK OPERA HOUSE (S. S. Shubert, manager): Katie Emmett presented The Waifs of New York 18-20; business good. At Piney Ridge 21-23 attracted large attendance. The Rays 25-27.—ACADEMY OF MUSIC (Louis C. Cook, manager): New York Day by Day 18-23 pleased fine business; scenery and co. commendable. The Bon Ton Burlesquers 25-27.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Colored Sports 16 drew a good house; co. good. Boston Symphony Orchestra, including Emma Haeker, soprano, and Karl Marshall White, impersonator, 18; business immense.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Wilson Comedy co. opened to S. R. O. 18; large business 19, 20; co. well received by appreciative audiences. Their repertoire includes Paradise Regained, A Noble Outcast, and My Mother-in-Law. Patent Applied For 27.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Girl from 'Frisco 16 to small business; performance unsatisfactory. Daniel Ryan opened for a week 18 to good business. Frederick Warde Nov. 4. Kennedy's Players 8-13. New York Day by Day, booked for 28, canceled.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Deacon's Daughter pleased a good house 15.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Girl from 'Frisco 18; fair performance to good business. Side Tracked 20. A Trip to Coontown 27. The Tornado Nov. 9. Henshaw and Ten Broeck 12.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Blue Jeans 8 to packed house, best of satisfaction. Hopkins' Trans-Oceanics to fair business 16; co very good. Henshaw and Ten Broeck 26. Span of Life 30. Spears Dramatic co. 1-6.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Hopkins' Trans-Oceanics 14 pleased a fair audience. The Sages, hypnotists, opened for a week 18 to good business; entertainment very amusing. Robert G. Ingersoll 26. A Contented Woman 27. The Cherry Pickers 30. Shore Acres Nov. 1. Patent Applied For 4. Francis Wilson 5. Pudd'nhead Wilson 12.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Daniel Ryan co. 11-16; good performance to good business. The Girl from 'Frisco 19; good performance; big business. The Land of the Living 25.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Black Patti's Troubadours 14 to large and enthusiastic audience; Ernest Hogan made a great hit. A Comedy of Toys (local) 15, 16 drew big houses. Lillian Washburn in The Land of the Living 19 deserved a much larger house; co. first class. Joe Hart 22. Boston Ladies' Symphony Orchestra 25. Coon Hollow 26. A Trip to the Circus 27. Railroad Ticket Nov. 1. Isham's Octoroons 5.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Flora Staniford and her own excellent co. opened for a week 18 with Under Old Glory to large business. Mother and Son 19. The Rose of Kerry 20. Two Orphans 21. Miss Staniford has made quite an impression with our theatregoers, and business continues good. Specialties introduced are excellent. Manager Eddy says he has no announcements to make just at present.—THEATRE SARATOGA (Sherlock Sisters, managers): The Pay Train 16, with Ollie Halford, before a large audience. The Tarrytown Widow, with Joseph Hart, Carrie De Mar, Eva Taylor and an excellent co., 19, had a large and delighted audience. Oliver Dowd Byron's date for 30 has been changed to later in the season, and Cole and Johnson's A Trip to Coontown replaces him. The Waifs of New York Nov. 2. Shore Acres 8.

PHILMONT.—OPERA HOUSE (Thomas M. Doran, manager): House opened Sept. 18 with The World Against Her; good business. Peck's Bad Boy 29 gave satisfaction to a large audience. Bates Brothers' Comedy co. 11-16.—ITEM: Manager Doran has some good bookings and expects a prosperous season.

PALMYRA.—OPERA HOUSE (Fred F. Kelly, manager): The Fast Mail 18 to a large house; good satisfaction.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Lillian Kennedy in The Deacon's Daughter 18 to big house. Land of the Living 22. Lincoln J. Carter's Fast Mail 26. Kismet 27. Pudd'nhead Wilson 29.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): The Fast Mail 13; satisfactory performance to good business.

CONOES.—CITY THEATRE (Williams and Powers, managers): The Pay Train 14; good house; audience delighted. A Husband by Deputy 16; fair house; passable performance.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Girl from 'Frisco 13 to good and highly pleased audience. Pudd'nhead Wilson 21. Boston Ladies' Symphony Orchestra 22. A Trip to the Circus 30. Katie Rooney Nov. 2. A Trip to Coontown 9.

OLEAN.—OPERA HOUSE (Wagner and Sen, managers): Daniel Sully in O'Brien the Contractor 19 to good business.—ACADEMY OF MUSIC (F. D. Leland, manager): Dark.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): O'Brady's Election, booked for 21, canceled. Patent Applied For 26. New York Day by Day 27 canceled. Henshaw and Ten Broeck Nov. 4.—ITEM: Mr. and Mrs. Ed Lorrett, who reside here, left 17 for Philadelphia, Pa., where they open their season.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Kline's cinematographe 25-30. Henshaw and Ten Broeck Nov. 17.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee; W. Charles Smith, manager): Daniel Sully in O'Brien the Contractor to fair business 14. The Spooners in repertoire 18-23; large business. Nellie McHenry 25. Patent Applied For 26. The Gormans 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Katie Emmett in The Waifs of New York pleased a fair house 15. John Drew, assisted by Isabelle Irving, in Rosemary, was enthusiastically received by a large audience 16. Mozart Symphony Club gave a fine concert to light attendance 18. Frederick Warde and an excellent co. in Iskander delighted a fair audience 19. Pudd'nhead Wilson, with Edwin Mayo in leading role, to a large and appreciative house 20. Camille D'Arville in Peg Woffington 21. Christopher, Jr., 22. A Husband by Deputy 23. Joseph Murphy 25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Corbett-Fitzsimmons veriscope drew fair houses 15, 16. When London Sleeps filled the house 20; audience enthusiastic. Katie Emmett 21. A Trip to Coontown 26. Francis Wilson 27.

AMSTERDAM.—OPERA HOUSE (George McClumpton, manager): Pudd'nhead Wilson 18 delighted a good house. A Night in New York, a poor play with a capable co., failed to please a fair audience 21. Katie Emmett 28. A Railroad Ticket Nov. 2.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): The Land of the Living 21 to small business; good satisfaction. The Fast Mail 23.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Hopkins' Trans-Oceanics 15 to a good audience; first-class performance. John Drew in Rosemary 18; fine performance to one of the largest audiences of the season. For Fair Virginia 22. The Cherry Pickers 25. A Contented Woman 28.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): For Fair Virginia 21; excellent performance to good business. Mystic Midgets (local) 22, 23.

YONKERS.—MUSIC HALL (W. J. Bright, manager): My Wife's Step-Husband 13; play good; small attendance. John Drew in Rosemary 19 to a full house.—TEUTONIA HALL: Concert by Seeger's Orchestra 11; house crowded.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (C. and G. Peattie, managers): Jean Renolds co. closed a week's engagement 16; fair business; performances satisfactory. Shore Acres 23. Henshaw and Ten Broeck 27. The Span of Life Nov. 2.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): A Boy Wanted 20 to a large house; general satisfaction. The White Slave 27. Darkest America 29. The Tornado 30.

FONDA.—OPERA HOUSE (E. B. Hodge, assistant manager): Royal Arcanum Fair 25-30. Vitascope Nov. 3. Raymond Dramatic co. 8-13.—ITEM: E. B. Hodge has been appointed manager by Mr. Rosa on account of the sudden death of Mr. Rosa's mother, in Brooklyn, N. Y., 16.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Bennett and Morton's Quadroons gave first-class performance 20; specialties far above the average. Henshaw and Ten Broeck 28.—OPERA HOUSE (J. F. Gaylord, manager): Wood Sisters 25-27.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Girl from 'Frisco 14; fine performance to an average house. Frederick Warde 21. A Husband by Deputy 22. Katie Emmett 24. Katie Rooney Nov. 1. A Trip to Coontown 11.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager: Lillian Kennedy in The Deacon's Daughter 14 delighted a large house. New York Day by Day 16; good performance to fair business. A Trip to Coontown 18, headed by Cole and Johnson, gave satisfaction to a large audience. Side Tracked 21. Pudd'nhead Wilson Nov. 3.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Morey-Shea Comedy co., booked for 18-23, disbanded at Kingston 16 owing to poor business. The White Slave 25. The Cherry Pickers 26. A Big Heart 29. The Span of Life Nov. 3.

MT. VERNON.—PEOPLE'S OPERA HOUSE (P. J. Ring, manager): Atkinson's Comedy co. in Peck's Bad Boy 21. The Mt Vernon Snowdrops in refined minstrelsy 26, 27 for charity.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): John Drew pleased a full house 14. Seidl's Orchestra to fair business 16. Camille D'Arville in Peg Woffington to fair business 20. A Husband by Deputy 26. Francis Wilson 28.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): A Boy Wanted drew largely 14 and gave satisfaction. Dan Sully in O'Brien the Contractor had a fair house 18; everyone pleased; scenic effects and specialties above the average. Daniel Ryan in repertoire Nov. 1-6.

HUDSON.—OPERA HOUSE: Bennett and Morton's Operatic Quadroons gave pleasing performances 18, 19; business fair. Robert G. Ingersoll 21.

JOHNSTOWN.—GRAND OPERA HOUSE (John E. Barrett, manager): Seidl's Orchestra 15 to capacity; audience delighted. When London Sleeps 22. A Trip to the Circus 26.—ITEM: Manager Barrett is spending a few days in New York looking after his bookings.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): When London Sleeps 19 to big business; scenery was too big for house, so only half of it was used, which detracted from performance. The Girl from 'Frisco 23.

LYONS.—MEMORIAL HALL (John Mills, manager): Cole and Johnson in A Trip to Coontown 15; clever performance to fair business. Katie Emmett in The Waifs of New York 16 pleased a fair audience. L. J. Carter's Fast Mail 29; good performance to fair business; scenic effects good. New York Day by Day Canceled 25. A Husband by Deputy 27. The Tornado Nov. 6. Henshaw and Ten Broeck 9. Brooke's Chicago Marine Band 11.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): A Trip to Coontown 22. Lillian Kennedy 29. Annie Mitchell Nov. 4-6. Finnigan's Fortune 8.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Lillian Kennedy in The Deacon's Daughter 16; good business and seemed to satisfy. The Land of the Living 20; average business, pleasing fairly. Husband by Deputy 21. The Fast Mail 25. Pudd'nhead Wilson 28. The Tarrytown Widow Nov. 5.

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NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (Crawford and Penn, managers): Wilbur-Kirwin Opera co. opened for a week 18 to good business; one of the best opera cos. that has visited Raleigh, and has made many friends here. The living pictures are the best ever seen her. Repertoire consists of Said Pasha, Queen's Lace Handkerchief, Erminie, Olivette, Carmen, Bohemian Girl, and others. Madame Scalchi 25.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Woodward-Warren co. opened 18 for a week to good business; one of the strongest repertoire cos. ever seen here. Guy Woodward and Bessie Warren are great favorites. The repertoire consists of A Practical Joke, The Man from Paris, Too Much Smith, Check, Our Strategists, and others.

DURHAM.—OPERA HOUSE (Mallory and Hackney, managers): Arnolds Wells co. 11-16 to fine business. Joshua Simpkins 18 to packed house; audience delighted. Skillman, magician, 22, 23. Aden Benedict 26. Professor Irwin's Dog Show Nov. 3, 4.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Joshua Simpkins 14; topheavy house; fair performance. Langdon's Dramatic co. opened for a week 18 with Faust to S. R. O.; excellent performance. Fabio Romani 28.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): A Puritan Romance 14 to a good and well pleased audience. Both Miss Evesson and Miss Clayton received enthusiastic applause. Sofia Scalchi Concert co. 26.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Joshua Simpkins 21. Who's Your Friend return 25. Richard and Pringle's Minstrels 28.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Joshua Simpkins 19 to large and pleased audience. Fabio Romani 23. Dr. Smith, lecturer, 26. Irvin's Canine and Pony Show 29, 30. Cora Van Tassell Nov. 1-3.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): John Griffith in Faust 11 to a large audience. With one exception the co. is excellent. In Old Kentucky 14 to the largest sized audience of the season; receipts $825. All of the parts were well sustained throughout, but Affie Warner seems especially adapted to the role of Madge Brierly. W. J. Nolan, humorist and impersonator, 15 to a small and chilly audience. Schubert Symphony Club, of Chicago, 19. Beach and Bowers' Minstrels 21. Giffen-Neill co. 28-30. Calhoun Opera co. Nov. 9. Katie Putnam in Tom Tinker's Kid 16. At Gay Coney Island 18. The Gay Matinee Girl 25. A Milk White Flag 27.—ITEM: From the present staff of the Fargo Opera House reported last week the name of N. S. Matson, the ticket-taker, was unintentionally omitted.

ALSON BRUBAKER.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): John Griffith's presentation of Richard III. 12 was very satisfactory. Stage settings were excellent and scenery fine. Mlle. Alberti, hypnotist, 22.

GRAFTON.—OPERA HOUSE (W. W. Robinson, manager): Alba Heywood's Minstrels 8 to good business. Schubert's Symphony Club to poor house 16; performance excellent.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Alba Heywood to a small but well pleased audience 11. Mr. Heywood's impersonations were exceedingly good. Flora Drescher, violinist, received many encores. In Old Kentucky to S. R. O. 13. Receipts $650; performance satisfactory. Schubert Symphony Club, for benefit of Episcopal Society, 18. Beach and Bowers' Minstrels 23. Giffen-Neill co. 25-27. Veriscope Nov. 4. Calhoun Opera co. 8.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Henry Martell's South Before the War 8; big audience. John Griffith as Richard III. 13 to poor house; Mr. Griffith himself was good, but his support is poor. Alba Heywood 15 under auspices of K. of P. to crowded house. He is a fine impersonator, and was ably supported.—ITEM: J. P. Baker, of this city, is considering the building of a new opera house, and has leased ground for the purpose.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark.—PARK THEATRE (Harry E. Feicht, manager): Fallen Among Thieves 14-16; S. R. O. The scenic equipment is in perfect keeping with the character of the play, which was interpreted by an acceptable cast. The Wilbur Opera co. opened for a week 18; good business, with prospect of continuance throughout the week. A little opera, a minstrel first part, specialties and living pictures form a melange, but the great variety did not meet with popular favor. J. W. WEIDNER.

AKRON.—ASSEMBLY THEATRE (W. G. Robinson, manager): The Strange Adventures of Miss Brown 14; fair house; performance satisfactory. Al. W. Martin's U. T. C. 22. Henderson's Hyperions Nov. 1-3. Gus Hill's Novelties 5.—GRAND OPERA HOUSE (W. A. Robinson, manager): Marie Janson in Nancy Hanks 14; co. good; house well filled. Christopher, Jr., 15; co. excellent; house filled; George Backus and Lillie Vane, in the leading roles, are very fine, as were Harriet Aubrey and William Eville. The Tornado 16; performance very good; house filled. Rook's Players in Old Glory 18, The Outcast 19, Dr. Jekyll and Mr. Hyde 20; houses well filled; co. medium. Hennessy Leroyle 26. The Girl from 'Frisco 27. 1492 30.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, general manager; Ad Miller, business-manager): The Isle of Champagne 15, 16 did good business; co. interpreted their parts intelligently. Richard Golden and Katherine Germaine made hits, Emily Gardner sang her role in a splendid manner. Tim Murphy in Old Innocence and Sir Henry Hypnotized made a splendid impression; his entire conception of the role was perfect; Miss Sherrod was exceedingly clever in the title-role. Robert Downing 20, 21. The Nancy Hanks 22, 23. Frederick Warde 25, 27. The Magic Kiss 28. Stuart Robson 29, 30.—HIGH STREET THEATRE (Albert Ovens, manager): Walker Whiteside in Richelieu. The Man in Black, and Hamlet did splendid business 14-16; the entire co. is excellent and Mr. Whiteside scored an emphatic success. Joe Flynn in McGinty the Sport pleased large audiences 18-20; co. excellent; specialties high class. Hogan's Alley 21, 23. Faust 25-30.—ITEMS: The Grand Opera House will open Nov. 15 with the Neill Stock co., playing during the season a repertoire of modern plays.—Fred Le Crone, lately in advance of Buffalo Bill's Wild West, has left to do the advance work for the Barnum Circus during their tour through England.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Miss Francis of Yale, with Mr. Girardot and a capable co., did not draw very good houses 14-16. The audiences waited patiently for the time to laugh, which came in the last act. Robert Downing in The Gladiator, Ingomar, and Othello to good business 18, 19. Neither Mr. Downing nor his co. was satisfactory. Tim Murphy in Old Innocence pleased good houses 20, 21. Mr. Murphy's imitations were wonderfully natural. Stuart Robson 28.—PEOPLE'S THEATRE (S. W. Brady, manager): The Heart of Chicago, with its realistic stage effects, to good business 14-16. The Prodigal Father, with a fair list of specialties, also drew and pleased big houses 17-20.—AUDITORIUM: Mr. and Mrs. Benschel gave a recital 15. May French Field read selections from her father's poems 22.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): The Rentz-Santley co. gave a medium performance to a fair house 12. Tim Murphy in Old Innocence delighted a fair attendance 14. A goodly house greeted Miss Francis of Yale 16; performance good. The Isle of Champagne, with Catharine Ger-

naire and Richard Golden delighted a large audience 19. McGinty the Sport 22. Jessie Mac Hall 25-30. Shanty Town Nov. 1-6.

CHILLICOTHE. Masonic Opera House (E. S. Robinson, manager): Murphy and Maginnis' Minstrels (local) to good business 12. J. B. Mackie in Little Jack Horner 14 gave satisfactory performance to fair house. Gus Hill's Novelties 16 was a very pleasing performance; house fair. The Man in the Iron Mask 25.

ELYRIA. Opera House (W. H. Park, manager): The Drummer Boy of Shiloh (local) gave good satisfaction to fair house 18. Other People's Money 22.

GALLIPOLIS. Ariel Opera House (T. S. Cowden, manager): James B. Mackie in Little Jack Horner 12 to light business; weak attraction.—ITEM: Vola Henshaw joined the Little Jack Horner co. here.

TROY.—Opera House (D. L. Lee, manager): Under the Dome 14 pleased a large audience. Washburn's Minstrels 19; full house; satisfactory performance. Under the Dome (return) 22.

YOUNGSTOWN. Opera House (Eugene Rock, manager): Christopher, Jr., filled the house 16. George Backus, the bright particular star, was admirably fitted to his part; entire co. admirable.

ALLIANCE. Opera House (F. W. Gaskill, manager): Tucker Comedy co. 15-16; poor business and poor readings. Woodward and Russell co. opened for a week 18 to good business; best satisfaction.

MANSFIELD. Memorial Opera House (E. R. Endly, manager): Veriscope of Corbett-Fitzsimmons fight drew large audience 14. 15. U. T. C. 16 to good business. The Germans in Mr. Beane from Boston 19; fine performance; small house. The Heart of Chicago 20. Madame Sans Gene Nov. 3.

XENIA. City Opera House (C. L. McClellan, manager): The Gilbneys 11-16; big business; good satisfaction. Washburn's Minstrels 20; large business; performance good.—ITEM: Hugh and Allen Morrison closed here with the Morgan Gilbney co. and have rejoined the Graham Earle co. at the Bijou Theatre, Chicago. Mrs. Morrison has fully recovered her health.

EAST LIVERPOOL.—New Grand (James Norris, manager): Tommy Shearer's co. closed 16-20 to very successful business. Vocal and instrumental concert 19 by local talent to large and pleased audience.

GALION.—Manager Opera House (Waldman and Bettig, managers): Tim Murphy in Old Innocence and Sir Henry Hypnotized 16; good business; performance and co. excellent.—City Opera House (S. E. Riblet, manager): Dr. Frank Bristol's lecture 19 pleased a large house.

KENT.—Opera House (Davis and Livingston, managers): Ferguson and Emerick in McNulty's Visit 14 pleased a large audience. Al. W. Martin's U. T. C. 21. Dark 25-30.

LANCASTER.—Chestnut Street Opera House (Mrs. McNeill, manager): The Strange Adventures of Miss Brown 19; good business and performance. Mme. Sans Gene 20. Veriscope Nov. 3, 4. Victor Herbert's Band 5. A Boy Wanted 10.—ITEMS: Rentfrow's Pathfinders did biggest week's business in history of house 11-16; receipts about $1,000.—Will S. Rising, of this city, is with The Strange Adventures of Miss Brown co. He is in good voice and appeared to good advantage, his singing being excellent.

MASSILLON.—New Armory (G. C. Haverstack, manager): Lincoln J. Carter's Tornado 15 to a good house; fair co. Thomas Dixon, Jr., lecture 22. Al. W. Martin's U. T. C. 23. The Girl from 'Frisco 30.

MARIETTA.—Auditorium (M. G. Seipel, manager): Vanity Fair 27. Washburn's Minstrels 28. Lester's Comedians Nov. 11-13.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager): McNulty's Visit gave satisfaction to an appreciative audience 15. A house crowded to the doors greeted Al. W. Martin's U. T. C. co. 18; they gave an enjoyable performance.—ITEM: George A. Rendels, Grand Secretary Lodge of Elks, was a guest of George Emerick, of McNulty's Visit, while here. Mr. Emerick is said to be at work on a farce-comedy for next season.

SALEM.—Grand Opera House (Elliott and Geiger, managers): James Young in Hamlet 11 to small but pleased audience. The Tornado 13; fair business; good performance. Joe Flynn in McGinty the Sport 16; good business and satisfaction. Elihu R. Spencer 23.—ITEM: The Elks entertained the James Young co. 19.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): The Gormans in Mr. Beane from Boston 16; good business. Hennessy Leroyle 20; fair audience; performance pleased. Under the Dome 23.

SANDUSKY.—Nielsen Opera House (Charles Baetz, manager): The Gormans in Mr. Beane from Boston pleased a large audience 18. Hennessy Leroyle in Other People's Money 21.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Gibney co. in repertoire 18-23, opening night to S. R. O.; co. fair, but handicapped by illness of Nellie Gibney. Gus Hill's Vanity Fair 25. Madame Sans Gene 27. Hogan's Alley 29.—ITEMS: Sipe and Blake's Pony, Dog and Monkey Show 21, 22; large crowds; performances first-class.—Kate Revari is home for a visit.—White's vitascope will start through Indiana Nov. 1.

CANTON.—The Grand (M. C. Barber, manager): Madame Sans Gene 19 with Marion Abbott in the title-role pleased a fair audience. The Gormans in Mr. Beane from Boston 20 to good business. Al. W. Martin's U. T. C. co. 25. The Girl from 'Frisco 28.

FREMONT.—Opera House (Heim and Haynes, managers): The Heart of Chicago 28.

ZANESVILLE.—Opera House (R. D. Schultz, manager): Al. W. Martin's U. T. C. co. 14; business fair. Sinbad 20 canceled. Murray and Mack 29. Lewis Morrison Nov. 1. Victor Herbert's Band 5.

CANAL DOVER.—Big Four Opera House (Beiter and Cox, managers): L. J. Carter's Tornado 13; good house and fine performance. Veriscope 22, 23. Al. W. Martin's U. T. C. 28. The Wyoming Mail 30.

ST. MARY'S.—Grand Opera House (H. G. McLain, manager): Tim Murphy in Old Innocence 13 to fair business; performance excellent. Hennessy Leroyle in Other People's Money 16 to capacity; splendid attraction. Our Step-Husband 20. Hogan's Alley 29.—ITEM: Management report good business on all return dates.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): A Turkish Bath 13; splendid performance to small house. Gaiety Extravaganza co. 15; attendance and performance very poor.

HILLSBORO.—Bell's Opera House (Frank Ayres, manager): A large house attended the Bruce lecture 14. Owing to cos. having changed routes, house is without an attraction for October or November.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): The Strange Adventures of Miss Brown pleased a good house 18.

BELLEFONTAINE.—Grand Opera House (George W. Guy, manager): Gilmore and Leonard in Hogan's Alley 20 pleased a large house. Thompson's veriscope 29.

MIDDLETOWN.—Song Opera House (W. H. Dechant, manager): Under the Dome 16 to fair audience.

MARTIN'S FERRY.—Opera House (Will A. Miller, manager): A Turkish Bath 12 and 16 to good business and gave a good performance. The Man in the Iron Mask, by Robertson and Douglas co., gave an excellent performance to good business 14. Confederate Spy (local) 22, 23.—ITEMS: Mr. and Mrs. Frank Murphy (Frankie Hall) have left the Turkish Bath co. and will go into vaudeville, opening at Steubenville, Ohio, for a week. Dave B. Broderick has also severed his connection with the co.—Will A. Miller, formerly manager of Faranta's Theatre, New Orleans, La., has taken charge of the Opera House here and is booking only first-class attractions. His daughter, Little Myrtle, the child wonder, is home again after being with the New Orleans Minstrels for a season.

NEWARK.—Memorial Auditorium (Rosebraugh and Collins, managers): The Strange Adventures of Miss Brown drew a good house 16. Madame Sans Gene 23.

SPRINGFIELD.—Black's Opera House (Samuel Waldman, manager): The Isle of Champagne 18; splendid performance to good business. Victor Herbert's Band Nov. 3.

PIQUA.—Opera House (C. C. Sauk, manager): Hogan's Alley 19; largest house of the season; every one pleased. Maude and Ella Lepage made hits. Van Dyke and Eaton co. 25-30. Madame Sans Gene Nov. 2. Veriscope 6.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—Opera House (Ed Overholser, manager): Frank E. Long co. 18-23 canceled on account of sickness in co. The Widow Goldstein 29 canceled. The Heart of Chicago will open house 29. Ole Olsen Nov. 8.

OREGON.

ASTORIA.—Fisher's Opera House (L. E. Selig, manager): Mrs. Walter Reed, of Portland, assisted by local talent in concert 12 to good business. A Trip to Chinatown 23.

SALEM.—Reed's Opera House (Patton Brothers, managers): Frawley's co. 25. Digby Bell Nov. 1. A Trip to Chinatown 2.

PENNSYLVANIA.

MAHANOY CITY.—Grand Opera House (J. J. Quirk, manager): William Jerome's Herald Square Comedians presented A Jay in New York to good business 16. The piece is only a one-act farce-comedy and is preceded by a long list of clever specialty and vaudeville acts, which were more appreciated than the farce. Maud Nugent's and William Jerome's new songs were particularly taking. The Welsh Prize Singers, under auspices of Y. M. C. A., 21. A Coat of Many Colors 30.—Hensken's Theatre (John Hensker, manager): Hunting Vaudeville co. Nov. 3. Agnes Herndon 8-13.—ITEMS: Manager Pennessy, of A Jay in New York, said he found business very good in the larger Pennsylvania towns.—Patrick Horan and William Monahan, of Girardville, a clever team of acrobatic contortionists, have signed contracts to appear with Barnum and Bailey's Circus next season.—Willard Lee has left the Cameron Clemens co.—Charles H. Anderson, of the *Daily Record*, of this city, has accepted the position of advance agent for Professor Brobst, hypnotist.—The Schuylkill County Teachers' Institute will convene in this city at the Grand Opera House Nov. 8-13.—Charles D. Kaier, proprietor of the Grand, is arranging for a trip to the Holy Land.—Both local managers were in New York on business last week.—Phil Connell, one of the leading amateurs and dramatic instructors in this region, and recently clerk in the County Commissioner's office, has departed for parts unknown and the $5,000 shortage is blamed on him.

R. W. Schertzinger.

HARRISBURG.—Grand Opera House (Markley and Co., managers): The Drummer Boy or The Spy of Shiloh (local) 14-16 to good audiences. The cast was composed of members of the Mask and Wig Club, of this city, and was powerfully weak. Sousa and his Band was the attraction 20, and a fairly good audience was present, despite a rainy night, and enjoyed this musical treat. The solos by Maude Reese Davis, soprano, and Jennie Boyle, were warmly applauded. Arthur Pryor played in an attractive manner. John Drew in Rosemary 21. The audience was as usual very fashionable and refined, and in goodly numbers. The star was most satisfactory in the character of Sir Jasper Thorndyke, a part in which he has added to his fine reputation. Harry Harwood as Captain Cruickshank gave a fine representation of the good hearted but irascible old sea dog. Isabelle Irving was charming as the innocent and artless Dorothy, and the balance of the co. were up to the standard of the principals. The play was handsomely staged.

ERIE.—Girard Theatre (J. E. Girard, proprietor): Cad the Tomboy 14-16 was presented capably to good business. Joseph H. Slaten in a repertoire of his own production, supported by the Empire Stock co., 18-23; excellent performances to moderate business. Gonzalez Comic Opera co. 25-30.—Park Opera House (M. Reis, sole lessee and manager): Madame Sans Gene 16; performance was one of the best seen here this season, and was cleverly presented by an able co. Marion Abbott earned several encores. The production was handsomely staged and costumed; attendance fair, but for this expensive co. the house should have been crowded. Frank Daniels 18 in The Idol's Eye to a large audience. Mr. Daniels and co. were appreciated by enthusiastic applause. Helen Redmond, Claudia Carlstedt, Maurice Darcy, and Alf C. Wheelan had prominent roles and deserve mention. Darkest America 26.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): A Big Heart drew small audiences matinee and evening 16. Cameron Clemens co. drew large houses and gave satisfaction 18-23. Willard Lee, Katherine Crego, Alfred Kranz, and Mabel Paige rendered able support. The Stowaway, The Paymaster, Lady of Lyons, Lights o' London, and The White Rat were presented. J. B. Mackie 25 canceled. Kellar 26. James Young 29, 30. Payton Comedy co. Nov. 1-6.

ALTOONA.—Eleventh Avenue Opera House (I. C. Mishler, manager): Waite's Comedy co. 1-16 to good business and pleased audiences. Himmelein's Ideals 25-30.—Mountain City Theatre (Edwin Young, manager): Arnold Wolford's co. in repertoire 11-16 to good business. Mountain City Stock co. 18-23 are playing to good business and have a strong co. This co. will continue during week 23-30.—ITEM: Edwin Young has returned from New York, where he engaged the following co. for the Theatre Stock co.: Maud Atkinson, Gertie Clare, Florence Stafford, John Ferris, Frank P. Haven, R. J. Johnstone, Frank De Leon, and John Bristor.

CARBONDALE.—Grand Opera House (Daniel P. Byrne, manager): Katie Emmett in The Waifs of New York 14 to S. R. O.; audience pleased. Agnes Herndon opened for a week 18 to 1,200 people. Business large during week. Patent Applied For 25. The Land of the Living 29. Elroy Stock co. Nov. 1-6.

CORRY.—Weeks' Theatre (F. L. Weeks, manager): Elihu R. Spencer 18 to large audience. A Turkish Bath Nov. 1. O'Brady's Election 3.

BERWICK.—P. O. S. of A. Opera House (F. R. Kitchen, manager): Fields and Hanson's Minstrels 16; fair business; good co. Agnes Wallace-Villa 27.

LEBANON.—Fisher Opera House (George H. Spang, manager): Stowe's U. T. C. 15 to fair house; co. average. Sousa's Band gave a matinee 20 to a fair house.

MILTON.—Grand Opera House (Griffith and Co., managers): Fields and Hanson's Minstrels 23. Veriscope 29. Daniel Sully Nov. 1.

ROCHESTER.—Opera House (C. A. Vandersloe, manager): Henderson's Hyperions 14-16; good business; performance fair. Wilson Theatre co. 18-23 opened to S. R. O.; finest performance ever given here by a popular priced co. A Turkish Bath 27.

SHARON.—Carver Opera House (P. F. Davis, manager): The Tornado 22. Me and Jack, booked for 26, failed to appear.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers): Side Tracked 18 to a large audience; performance a success. Lecture course 25-27. Concert 29.

PITTSTON.—Music Hall (C. C. King, manager): A Jay in New York 16. Joe Murphy in Shaun Rhue 20; packed house and delighted audience. Katie Rooney 23. Elroy stock co. 25-30. The Spooners Nov. 8-13.

BETHLEHEM.—Opera House (L. F. Walters, manager): Margaret Mather in Cymbeline 20 to large audience; production well staged. Katie Rooney in The Girl from Ireland 22 to fair business. The Indian 28. Corse Payton co. Nov. 1-6.—ITEM: O. Kane Hillis, who will replace William McVay in the Margaret Mather co., arrived here 20.

KANE.—Lyceum Theatre (M. Reis, manager): Elks' Charity Fund benefit 15, 16 to good houses; best satisfaction: Vermont was given by local talent, under direction of Clifton Mallory. Dan Sully 26. Darkest America 2. U. T. C. 4.

CONNELLSVILLE.—New Myers Opera House (Charles R. Jones, manager): The Electrician 14 gave a pleasing performance to a large audience.

UNION CITY.—Cooper Opera House (Thomas Cooper, manager): Veriscope canceled 25. The Tornado 28.

NEW CASTLE.—Opera House (M. Reis, manager): The Electrician 16 to good house; appreciative audience. Madame Sans Gene 18 to large audience. Miss Abbott and co. were called before the curtain three times. The Tornado 21. A Boy Wanted 26.

READING.—Grand Opera House (George M. Miller, manager): Katie Rooney gave a good performance of The Girl from Ireland to large houses 18-20.—Academy of Music (John D. Mishler, manager): Frederick Warde in Iskander 15, 16. Waite's Comedy co. 18-23.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): John J. Black in A Big Heart 27.

McKEESPORT.—White's Opera House (F. D. Hunter, manager): Dan A. Stuart's veriscope amused good houses 15, 16. Arnold Wolford co. 18-23 to good business.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): Won Back (local) to big house 20. Welsh Prize Jubilee Singers 23.

TITUSVILLE.—Opera House (John Gahan, manager): Madame Sans Gene to a good house 16; general satisfaction. James Young in David Garrick 16 to good business. He is a favorite with our theatregoers. Elihu R. Spencer to fair business 19; all pleased.

JOHNSTOWN.—Cambria Theatre (I. C. Mishler, manager): Himmelein's Ideals in repertoire 18-23; medium performances to fair houses.—Opera House (James G. Ellis, manager): Dark.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): James Young in David Garrick 13; fair business; good satisfaction. Madame Sans Gene 15; big business; excellent performance. A Boy Wanted 21. Darkest America 22.

PUNXSUTAWNEY.—Mahoning Street Opera House (John Fish, manager): Kittie Lamont canceled 16. The Sporting Craze 30. Darkest America Nov. 4. George H. Adams 10.

PHILIPSBURG.—Pierce's Opera House (A. P. Way, manager): Dan Sully 28. George Adams in Pantomime Nov. 8.

GREENSBURG.—Kraggy Theatre (R. G. Curran, manager): Darkest America 18 to S. R. O.; excellent performance. James Young 25. Kellar 30. Bennessy Leroyle in Other People's Money Nov. 5.

BEAVER FALLS.—Sixth Avenue Theatre (Charles Medley, manager): Himmelein's Ideals closed a successful week 16 with Shadow of the Scaffold; packed house; good satisfaction. Corse Payton 25-30. The Rays Nov. 12.

HAZLETON.—Grand Opera House (G. W. Hammersley, manager): Patent Applied For drew good business and gave general satisfaction 15. Elroy Stock co. in repertoire 18-23; fair business; satisfactory performances.

CURWENSVILLE.—Academy of Music (A. P. Way, manager): Veriscope 22. O'Hooligan's Wedding Nov. 3. George H. Adams 9.

ALLENTOWN.—Academy of Music (N. E. Worman, manager): Simmons and Slocum's Minstrels to crowded houses 16; fair performance. Wilton Lackaye in A Royal Secret to a large audience 18. A fine production, well staged and handsomely costumed. Christopher, Jr., 23. James Young 3.

BRADFORD.—Wagner Opera House (M. W. Wagner, manager): A Boy Wanted 18 attracted a large house. Dan Sully 20. Gormans 25. Nellie McHenry 28. New York Day by Day 30.

YORK.—Opera House (B. C. Pentz, manager): Gus Hill's World of Novelties 13 drew only a fair house; performance good. Margaret Mather in Cymbeline 14 drew a good audience. The work of the star created outbursts of approbation. Supporting co. fully competent. Play magnificently staged. Sousa and his matchless band 19 drew nearly $550; encores were frequent. Edison's veriscope 22, 23. Kellar 25. James B. Mackie 26. Primrose and West 29.

DANVILLE.—Opera House (F. C. Angle, manager): Ceborne's Mystics 7-9; fair performance and house. The Sporting Craze canceled 11. Side Tracked gave first-class entertainment to big house 16. Fields and Hanson's Minstrels to fair house 19. Stowe's U. T. C. co. 21. Hunting's Vaudeville co. 23.

LATROBE.—Showalter's Opera House (W. A. Showalter, Jr., manager): Darkest America 19; co. first-class; house good. Corbett-Fitzsimmons veriscope 21. Sporting Craze 29. Stowe's U. T. C. co. Nov. 1.

OIL CITY.—Opera House (C. M. Loomis, manager): James Young presented David Garrick 15 to large and satisfied audience. Gonzalez Opera co. began a week of repertoire 18 to S. R. O.; first-class performance. Nellie McHenry 29. A Turkish Bath 30. Other People's Money Nov. 1. O'Brady's Election 4. Kismet 8.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): George H. Adams co. 23-25.

WEST CHESTER.—Assembly Building (Davis Beaumont, manager): Margaret Mather in Romeo and Juliet 15; performance excellent; fair house. Sousa's Band 21.

BUTLER.—Park Theatre (George N. Burckhalter, manager): The Electrician 15 to good business; co. strong. Florence Stone, Frank Karrington, and P. Aug. Anderson divided honors. Darkest America 20. District School and Cake Walk (local) 21.—ITEMS: The "McKinley March," composed by Professor Albert Knoch, of this place, was played for the first time in public by the Park Theatre Orchestra 15.—The Sporting Craze and the Pulse of New York have both canceled, which leaves the house dark until Nov. 8, unless other arrangements can be made.—Manager Burckhalter was an Erie visitor 16, 17.—Local B. P. O. E. gave a social session 15, in which a large number of visiting brothers participated.

COLUMBIA.—Opera House (James A. Crowthers, manager): A Big Heart 19; business and performance medium. Veriscope of Corbett and Fitzsimmons 20, 21; good houses. Dr. Ceborne, hypnotist, failed to appear 20.

SCRANTON.—Lyceum (Reis and Burgunder, managers): A Ward of France 14-16. Camille D'Arville Opera co. opened its season here 18 to good business in Peg Woffington. Wilton Lackaye 19 in The Royal Secret to fair business.—Academy of Music (Reis and Burgunder, managers): Kennedy Players 14-16 in repertoire to large business. A Jay in New York, booked for 18-20, canceled.

WARREN.—Library Theatre (F. R. Scott, manager): A Boy Wanted pleased part of a large audience 19. Louis Martinetti and the Southerland Sisters are the features, and did clever work. Darkest America 27.

WASHINGTON.—City Opera House (George B. White and Co., managers): Payton's Big Comedy co. 11-16 to S. R. O. all the week. Receipts $600; performance very fine. A Turkish Bath 19 for Police benefit; good house; unsatisfactory performance.—ITEM: The season is closed, as the Opera House is to be moved at once.

WILLIAMSPORT.—Lycoming Opera House (M. Reis, manager): A Jay in New York 15 to a fair and enthusiastic audience; specialties excellent. Frederick Warde in Iskander 18 to a small but one of the best pleased audiences that ever entered the house. Margaret Mather in Cymbeline 19 to a good and elated audience; stage settings and scenic effects won much admiration; Miss Mather was recalled several times; co. good throughout. Camille D'Arville canceled for the present. Wilton Lackaye 21. Stowe's U. T. C. 23.

FREELAND.—Grand Opera House (D. J. Boyle, manager): Elmer E. Vance's co. in Patent Applied For to S. R. O. 16.—ITEM: Manager Boyle, who has been on the sick list the last few weeks, is about again.

RHODE ISLAND.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): The Sunshine of Paradise Alley pleased a good audience 21. The Cotton King, booked for 25, canceled. Sawtelle Dramatic co. Nov. 1-6.

PAWTUCKET.—Opera House (A. A. Spitz, manager): Montezuma of Mexico 14-16 to good attendance; performances satisfactory. Joseph Slaytor was very prominent in the portrayal of the character Montezuma, and was very ably assisted. May Smith Robbins in Little Trixie 18-20 did good business. O'Hooligan's Wedding 23-30. Town Topics Nov. 1-3. Enemies for Life 4-6. Sawtelle Dramatic co. 8-13.

RIVERPOINT.—Thornton's Opera House (J. H. Thornton, manager): James O'Neill in Monte Cristo 13 to packed house; performance first class. Joe Ott in the Star Gazer to big house 18; good performance. The Cotton King 23.

BENNINGTON.—Opera House (Wood and Goldsmith, managers): Archie Boyd in Shore Acres to S. R. O. 15.—ITEMS: Owing to the change in managers there is nothing booked for November.—Sunshine of Paradise Alley Dec. 7. Blue Jeans 8.

WOONSOCKET.—Opera House (George C. Sweatt, manager): The Span of Life 12; good house. Chauncey Olcott in Sweet Inniscarra 14 had a large and pleased house. For Fair Virginia 18; fair house, much smaller than it merited. Henshaw and Ten Broeck 21. The Sunshine of Paradise Alley 25. Brooke's Marine Band 28. Hopkins' Trans-Oceanics 29. May Irwin Nov. 1. In Gay New York 4.

NEWPORT.—Opera House (T. F. Martin, manager): Henshaw and Ten Broeck in Dodge's Trip to New York gave an excellent performance 20 to a good house. Henshaw and Mack as mirth provokers are inimitable. Musical numbers good and dancing excellent. Rhea 6.

SOUTH CAROLINA.

CHARLESTON.—Academy of Music (Charles W. Keogh, manager): Estelle Clayton and Isabel Evesson in A Puritan Romance 16 and matinee to good business. Miss Clayton's clever play was rendered excellent by a strong co. The co. returned to New York by steamer 17, the remainder of their Southern tour having been abandoned on account of the yellow fever quarantine. Secret Service was first performed here 18. The stirring war drama was attentively received by an S. R. O. audience. Murray and Mack 25. Scalchi Concert co. 28.

ANDERSON.—Opera House (O. U. Breazeale, manager): Professor Irwin's Dog Show 15 to fair house; performance good. Joshua Simpkins co. 29. On account of yellow fever McFee's Matrimonial Bureau have postponed date. Charles P. King co. 8 canceled on account of yellow fever.

COLUMBIA.—Opera House (Eugene Cramer, manager): A Puritan Romance 15 to a large and pleased audience. Murray and Mack 23. Woodward Warren co. 25-30.

SOUTH DAKOTA.

WATERTOWN.—New Grand Opera House (H. J. Mowrey, manager): Francis Jones 15 in Old Madrid to a pleased audience; fair business. Beach and Bowers' Minstrels 16 gave a splendid entertainment to good business; the work of Harry Ward, the comedian, deserves special mention. Elsie De Tourney and Edwin Lawrence 26, 27.

TENNESSEE.

NASHVILLE.—Vendome (Thomas J. Boyle, manager): The Marie Bell Opera co. 15, 16 presented The Mascot, The Mikado, and The Bohemian Girl to light houses. With the exception of Ada Palmer Walker, co. was very weak. McFee's Matrimonial Bureau 18-20 drew small but pleased audiences. W. A. Brady's veriscope 21-23. Manhattan Stock co. 25-30.—Masonic Theatre (W. A. Shertz, business-manager): Rice's 1492 18, 19. Eugenie Blair 21-23.—Grand Opera House (Thomas J. Boyle, manager): The Real Widow Brown 18-20 drew fair houses. Mahara's Minstrels 25-27. Old Dan Tucker 28-30.—ITEMS: Ruth Richards, of the Girl from Paris co., spent 16, 17 in Nashville with friends.—Dan Considine, an old Nashville boy, was here 16 ahead of the veriscope.

COLUMBIA.—Grand Opera House (James Y. Helm, manager): Marie Bell Opera co. in Fra Diavolo pleased a small house 18. The performance here was the first one since the reorganization of this co. H. M. Stoel and John Cort, the former managers, have severed all connection with the co., and it is now in sole charge of A. H. Major.

MEMPHIS.—Lyceum Theatre (Will J. Brinkley, local manager): Veriscope of the Corbett-Fitzsimmons fight drew good houses 11-16. The Real Widow Brown 21-23. Marie Bell Opera co. 25-30.—Grand Opera House (R. S. Douglas, manager): Thomas W. Keene to splendid houses 14-16. Devil's Auction 25. Eugenie Blair 26-30.—Auditorium (B. M. Stainback, manager): A Thoroughbred had fair business 14-16. Mahara's Minstrels 28-30. Old Dan Tucker Nov. 1-4.

BRISTOL.—Harmeling Opera House (Bunting and Mothner, managers): Daniel A. Kelly, supported by Ella Shields, 18-20; good crowds and performances splendid. Miss Shields was exceptionally well received and deserves much credit.

BROWNSVILLE.—Young's Auditorium (W. R. Holbrook, manager): McFee's Matrimonial Bureau 16; excellent performance; small house. A Thoroughbred 18.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): Manhattan Stock co. 11-16 in repertoire, including A Celebrated Case, Rosedale, The Banker's Daughter, Devil's Web, and Michael Strogoff. Being carnival week in the city, co. played to immense business. Klimt-Hearn co. opened for a week 18 to S. R. O.

JACKSON.—Pythian Opera House (Woerner and Tuchfeldt, lessees and managers): Charity Hospital concert (local) 15; appreciative audience. Hogan's Alley canceled owing to quarantine, but will fill date later in season. Ward and Vokes 19. Marie Bell Opera co. 22, 23. Eugenie Blair 25. Devil's Auction 26.

TEXAS.

WACO.—The Grand (Weis and Solomon, managers): Sowing the Wind drew a fair audience 12; performance well received. Herbert E. Sears and W. H. Turner were the recipients of repeated encores, while Elizabeth Holloway as Rosamond failed to make the impression made by Maud Edna Hall in the same role last season. My Friend from India, R. E. Graham, Last Stroke, and Field's Minstrels are underlined, but owing to quarantine dates cannot be given, as they were all changed to some extent.—ITEMS: H. Quintus Brooks, manager and in advance of Sowing the Wind, returned here 12 to rearrange his dates. Mr. Brooks and the co. left 15 for Dallas, where the co. will rest until 21 and open in the latter city on that date, and then proceed as usual.—Manager Sid H. Weis has been confined to his room the past week suffering with an attack of dengue fever.—The yellow fever scare at Houston and Galveston is over, and now this State will resume its business as usual.—Texas has quarantined against New Orleans and the other infected points only.

W. V. Lyons.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Columbia Comic Opera co. 14-16 presented La Mascotte, Said Pasha, Pirates of Penzance, and Fra Diavolo to excellent business at popular prices. There is no small amount of talent in the co., and the members have made many friends here. Owing to quarantine restrictions bookings are in a state of chaos. Al. G. Field's Minstrels 19. My Friend from India 25. Thomas W. Keene 26. Yale's Devil's Auction was booked for 18, but played Galveston and was promptly quarantined by other towns of the State, and the co. was forced to return to St. Louis. Will probably fill Texas dates later.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Sowing the Wind 11 to a well filled house; performance satisfactory; co. will play a return date 19. My Friend from India 20. Al. G. Field's Minstrels 22.—ITEMS: The yellow fever quarantine, which has been in force for the past three weeks and greatly interfered with traveling cos., has been raised.—Yale's Devil's Auction co. booked for 14, did not reach here. Several other cos. canceled Texas dates and left the State.—All trains are running regularly.—Julius Cahn was here with his Sowing the Wind co. 11.

CORSICANA.—Merchant's Opera House (L. C. Revere, manager): The Devil's Auction 12 failed to appear and date was given to Krause-Stout Big co., who played till 16, presenting The Little Corporal to a crowded house 12. An American Girl to S. R. O. 13. A Pearl of Savoy for benefit of Daughters of the Confederacy 14 to the largest audience ever assembled. Marie Fellows' illustrated songs were well received; co. very popular.

MARLIN.—King's Opera House (Chester Haile, manager): Acme Comedy co. opened our season 4-9 to packed houses; performances good. Smith Sisters 20. Ex-Governor Hubbard 25. Thomas W. Keene Nov. 10.

EL PASO.—Myar's Opera House (Rigsby and Walker, lessees): Dark.—ITEM: Gran Opera co., booked for 25-30, will have date later. The co. is now quarantined in New Orleans.

BELTON.—Grand Opera House (A. J. Embree, manager): The Heart of Chicago 6 to small but appreciative audience; capital co. Smith Sisters failed to appear 16. R. E. Graham 28.

DALLAS.—Opera House (George Anzey, manager): Punch Robertson in repertoire 11-16 to crowded houses.

DENISON.—Opera House (M. L. Eppstein, manager): Columbia Opera co. 12, 13 in Said Pasha and Bohemian Girl to well filled houses; co. has a good chorus and delighted patrons. Concert by local talent 15 was an artistic success. Field's Minstrels 20. My Friend from India 22.

GAINESVILLE.—Opera House (John Hulen, manager): The Devil's Auction 15 canceled, owing to yellow fever scare. Columbia Opera co. 18-20.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): A local co. presented the children's operetta Rebellion of the Daisies 15, 16 to small audiences. Miss Anderson, mezzo-soprano, made a hit.==NEW GRAND THEATRE (H. F. McGarvie, manager): Stock co. week of 11-16 to light business ==LYCEUM THEATRE (Frank Maltese, manager): A local minstrel co. 14-16 to light business.==ITEMS: It has been decided to close the New Grand, and the co. has received notice. The last performance will be given 23. Bad business and antagonism of the newspapers are given as the cause. The co. all speak well of the treatment received from Manager McGarvie, and regret the closing of the season. All will be given tickets to New York.—The great obstacle to the success of a stock co. here is the fact that the first co. which opened the house was of too high a standard to be maintained. The present co., with one or two exceptions, is amply good for all requirements, and with a little more persistence Manager McGarvie might make a success of it.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): J. J. Corbett in A Naval Cadet 20 packed the house. James O'Neill 23. Joe Hart 26. Rice's Comedians Nov. 1-6.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Rice's Comedians opened week of 18 to excellent business; co. satisfactory.

ST. JOHNSBURY.—HOWE OPERA HOUSE (C. M. Howe, manager): A Florida Enchantment 27.==STANLEY OPERA HOUSE (C. A. Chapman, lessee): The Pay Train 25.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Secret Enemy 25. Gorton's Minstrels 29. The Fast Mail Nov. 3. My Boys 8.==ITEM: My Friend from India 22 canceled.

BELLOWS FALLS.—OPERA HOUSE: Chaplain Lozier 21. James J. Corbett 22.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Large and fashionable audiences saw Secret Service 14-15. Madame Sofia Scalchi and her co. of operatic artists were greeted by a fair audience 19. The concert was one of the best ever heard here. Each singer was a finished artist. The Captain of the Nonsuch 20-23 to fair business. William Bonelli is good. The other parts are well sustained, and the play as a whole is one of merit.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Secret Service 16; business good; performance excellent. Miss Mayo was most satisfatory. Madame Scalchi Concert co. 18; business and performance good. Van Osten's Three-Star Comedy co. 19-23 in Dorcas, The Burglar, Rip Van Winkle, and The Clipper to big business. Primrose and West 25.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Van Osten's Three-Star Comedy co. 15-16 in repertoire to good business; best satisfaction of any repertoire co. ever here. Cora Van Tassell opened for a week 18 in The Hidden Hand to a large audience.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Scalchi 21. Fabio Romani 22. Cora Van Tassell 25-30.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Aiden Benedict in Fabio Romani 19 to fair business. Olive West deserves mention. Arnold-Wells Players 25-30. John Christian with his Cake Walk co. Nov. 9.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): Digby Bell in The Hoosier Doctor 13 to big business; most satisfactory performance. M. B. Curtis in Sam'l of Posen to good houses 8, 9; splendid performance. Corinne in an excellent presentation of An American Beauty to large houses 10-11.==THIRD AVENUE THEATRE (W. M. Russell, manager): The Dazzler opened 10-16 to very large business ==JEFFERSON STREET THEATRE (E. B. Friend, manager): Walter Hodges co. 10-16 opened to good business in Way Down in Dixie.==ITEM: The local theatrical outlook is exceedingly promising. The season starts here with the addition of two new show houses, one vaudeville—the People's and the Jefferson Street Theatre—to regular and stock attractions. With five live theatres Seattle feels well able to care for the dramatic tastes of the immense inflow of people which is already being felt.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Leon and Adelaide Herrmann entertained large audiences 11-13. Leon Herrmann's sleight of hand work received generous applause, but the centre of attraction was Adelaide Herrmann in her beautiful spectacular dances. A Trip to Chinatown to good business 14-16 ==ITEM: The programme at the Fruit Fair 11-16 consisted of music by Sixteenth Regiment Band, Saville Sisters in dances, Malvern Brothers in acrobatic work, and pictures from electro-magnograph. Average daily attendance 6,840.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Lincoln J. Carter's The Heart of Chicago 7 to full house; excellent co. and fine scenery. M. B. Curtis presented Sam'l of Posen 14 in his old time entertaining manner to fair business.==LIGHT HOUSE THEATRE (J. G. McNamara, manager): Dark.

TACOMA.—THEATRE (L. A. Muy, resident manager): Corinne in An American Beauty 11; big house; good. co. M. B. Curtis in Sam'l of Posen 15; fair house.==ITEM: The theatre hat ordinance is now in force in Tacoma.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): A Boy Wanted 2. Stowe's U. T. C. co. 3.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Gonzalez Opera co. closed 16 to fair business. Payton's Comedy co. 18-23 turned people away with Alone in London, Woman Against Woman, East Lynne, A Member of Congress, The Banker's Daughter, and The Octoroon. The Wyoming Mail 25-27. Vanity Fair 28-30. Go-Won-Go Mohawk Nov. 1-3. The Strange Adventures of Miss Brown 4-6.

FAIRMONT.—OPERA HOUSE (Ed E. Meredith, manager): Bertha Creighton as Juliet made a favorable impression 20 although the audience was small, owing to one day's billing. Taylor's King's Fools opened for three night's 21. Rose Hill Folly co. 27.==ITEM: Bertha Creighton visited our State Normal School 20 and made an address on Romeo and Juliet.

WESTON.—CAMDEN OPERA HOUSE (S. A. Post, manager): The Strange Adventures of Miss Brown 27.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Robertson-Douglas co. in The Man in the Iron Mask 19; large audience; performance excellent. Madame Sans Gene 25. Vanity Fair 26.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): The Lees, hypnotists, 11-16 to good houses, giving satisfaction. Walker Whiteside 22.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): A Wild Goose Chase 16 to a $31 house; co. fair. Bertha Creighton 22. The Strange Adventures of Miss Brown 27.==ITEM: House has new scenery throughout and a handsome new drop-curtain just completed.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Folk Miller combination to good business 13. The Lees, hypnotists, to large audiences 18-22. Walker Whiteside 23. Madame Sans Gene 26. A Boy Wanted Nov. 5.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Herman Prochl, manager): Captain Impudence 13; one of the best productions here in some time; fair business. Gus Bothner's co. presented A Run for Your Money 17 to large business; play was a big success. Opera House orchestra concert 21. Gay Matinee Girl 26. Andrew Mack 28. Twelve Temptations 30.

ASHLAND.—GRAND OPERA HOUSE (John Mees, manager): Otis Skinner 20. Calhoun Opera co. 25.

FOND DU LAC.—CRESCENT OPERA HOUSE (W. H. Stoddard, manager): Otis Skinner 12 in Prince Rudolph; good house; performance excellent. Hoyt's A Bunch of Keys 16 with Ada Bothner; fair house; pleased audience. Calhoun Opera co. 20.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Otis Skinner in Prince Rudolph to excellent business 15; one of the best attractions of season. Captain Impudence 29. Clementine De Vere Musical co. 29.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, lessee and manager): Never Again 15; fair performance; business good. Otis Skinner 19 to crowded house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Calhoun Opera co. in La Grande Duchesse 16 to crowded house; performance excellent. Monroe and Hart 25.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): A Bunch of Keys 14 to a large and pleased audience. Calhoun Opera co. 19 in La Grande Duchesse and Amorita; house was sold out.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Paper City 20. Monroe and Hart 27. Al. G. Field's Minstrels Nov. 2.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Otis Skinner in Prince Rudolph 13 delighted a large audience; co. and play highly satisfactory, and the star and Maud Durbin responded to several curtain calls. Never Again 14 to fair business; mediocre co. Captain Impudence 19 drew poorly, but pleased well. A Parisian Doll 21. Twelve Temptations 27.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Captain Impudence 18; crowded house; performance good. A Hired Girl 21. Monroe and Hart 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): John Dillon 11 in Jolly Uncle Jolly, a really good play, to a good house. A Paris Doll 20.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): The Gay Matinee Girl 11. Otis Skinner 21. Stuart Robson 27.

BARABOO.—THE GRANDE (F. E. Shults, manager): Otis Skinner in Prince Rudolph 14; large and appreciative audience. Edward Milton Royle in Captain Impudence 20; full house.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): A Hired Girl 20. A Gay Matinee Girl 29.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Minerva Dorr Opera co. opened to rather light business 18 in Kismet. The co. contains some very clever people and the production was beautifully staged. Minerva Dorr, Ed H. Carroll, and Mabel Fuller did especially good work. The Geisha 25-30 ==QUEEN'S THEATRE (Sparrow and Jacobs, managers): Elmer Grandin and Eva Mountford opened 18 in The Secret Enemy to fair business. Both stars did excellent work; supporting co. capable. The piny is of the ultra-sensational order, but contains some exciting situations. Black Patti's Troubadours 25-30.==THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. presented Queena to big audience 18 and gave an excellent performance. Florence Roberts scored another hit in the title-role. Good work was also done by Messrs. McGrane, Townsend, and Bailey. Della Clarke, a new comer, gave a bright performance in the soubrette role. Charlotte Severson plays a somewhat thankless role gracefully. The Ironmaster 25-30.==ITEM: Harrington Reynolds, leading man at the Francais, was taken ill with appendicitis in the middle of last week and was unable to play. This necessitated a change in the cast. T. J. McGrane appeared in the role of Don Jose and Walton Townsend as Zedinga. Both gentlemen deserve great credit for their able work at such short notice. Mr. Reynolds is now, happily, on the road to recovery, and expects to appear shortly.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The co. presenting The Geisha 19, 20 is an excellent one and packed the house at both performances, and the large audiences were agreeably surprised at the cleverness of the principals. Linda da Costa proved herself a clever little woman and pleased everyone by her bright and spirited work. Laura Millard was charming and was repeatedly encored. John Park, an old Toronto boy, has a capital baritone voice and was warmly welcomed. The old favorites, Mark Smith and Charles W. Swain, received an ovation. Frank Daniels 20-23 Shore Acres 25-27.==PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. is presenting Pink Dominoes 18-23 to crowded houses. Ralph E. Cummings and Helen Byron were delightful. A special benefit to the fire sufferers was given 18 to S. R. O. Captain Swift 25-30 ==TORONTO OPERA HOUSE (Ambrose J. Small, manager): A large audience greeted W. H. Power in Shannon of the Sixth 18. Mr. Power has ability and does not overdo his part, and made a fair impression. Inez Macauley filled her role very acceptably. Side Tracked 25-30 ==MASSEY MUSIC HALL (J. C. Suckling, manager): The Mlle. Trebelli Concert co. gave two performances 15 and 18 to very small houses. It is regrettable that such an excellent co. received such poor patronage, considering that popular prices prevailed.

WINNIPEG.—NEW WINNIPEG THEATRE (C. P. Walker, manager): In Old Kentucky to record houses of season 11, 12; S. R. O. 12; receipts $1,250; audiences delighted; performances first-class. Schubert Symphony Club, of Chicago, to pleased audience 14. Giffen-Neill co. 18-23 in The District Attorney. A Social Highwayman, Confusion, and The Jilt Beach and Bowers' Minstrels 25, 26. The Flower Queen (local) 29, 30. Calhoun Opera co. Nov. 3-6. Katie Putnam 10-13. At Gay Coney Island 15, 16. A Milk White Flag 22, 23 ==GRAND OPERA HOUSE (Seach and Sharp, managers): The Josie Mills Dramatic co. for an indefinite period, perhaps six weeks, in standard plays, will open 18.==ITEMS: Amateurs will put on The Shaugraun at the Grand Opera House in November.—John Griffith received a strong shock of electricity and severe burns on his arm in the Brocken scene in Faust 9.—Mr. Hurtt, scenic artist, of Minneapolis, who has just completed 75 sets of scenery for the New Winnipeg Theatre, has returned to Minneapolis to look after Hurtt's Living Pictures.—R. Morris, advance for the Giffen-Neill co., is here for a week with co. previous to going to Columbus, Ohio, to open a new theatre and remain for the Winter.

OTTAWA.—RUSSELL THEATRE (W. A. Drowne, manager): This handsome theatre opened 15 with Ottawa's most fashionable audience in attendance. Kismet was put on by an inferior co. and failed to give satisfaction. The principals as well as the chorus were weak and incompetent. Auguste Van Biene in his new play, A Musician's Romance, 18, 19 to fair but appreciative audiences. The play is very strong and interesting; supporting co. excellent. The solos by Mr. Van Biene on his 'cello were enthusiastically received. The Geisha 22, 23.==GRAND OPERA HOUSE (Joseph Frank, local manager): Mora Comedy co. in repertoire 18-23; light business. Finnigan's Fortune 25.

ST. CATHERINES.—GRAND OPERA HOUSE (T. Lalor, manager): When London Sleeps 18 to big business; almost universal satisfaction. Wang 20. Side Tracked 22. Christopher, Jr., 30.==ITEM: St. Catharines is now one of the best one night stands in Canada, the house having been filled for every attraction deserving of patronage, and as the management has turned down all but the best attractions everybody is satisfied.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Joseph Greene co. in Condemned to Siberia, The Westerner, A Nation's Honor, Lend Me Your Wife, From Rags to Riches, and A Plain Old Irishman 12-16 to good business. Wormwood's Monkey Theatre opened for a week 18 to good business; excellent show ==MECHANICS' INSTITUTE (C. A. Everett, manager): Madame Louise Clary, assisted by local talent, in grand concerts 12, 13 to big houses.

GUELPH.—ROYAL OPERA HOUSE (Frank Murphy, manager): The Geisha 15 to crowded house. The Three Bostonians 22. Miss Francis of Yale 27.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Warren Conlan 14-16 in Shakespearean plays; excellent performance to good business. Part of proceeds 16 were given to the fund for the benefit of the Russell County fire sufferers. The Geisha 21. Lillian Kennedy in The Deacon's Daughter 23. Kismet Opera co. 25.

VARMOUTH.—MUSIC HALL (J. D. Medcalfe, lessee): Joseph Greene co. 18-23 in The Silver King, Condemned to Siberia, The Westerner, The Nation's Honor, Lend Me Your Wife, and A Plain Old Irishman, to light business; performances good.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): When London Sleeps 14-16 to fair but appreciative audiences; general satisfaction. Frank Daniels in The Idol's Eye 19 gave an excellent performance before a large audience. Mr. Daniels has scored another success. Co. is large and well balanced, the principal characters being in capable hands. Costumes beautiful and scenery rich. Warren Conlan co. Nov. 4-6. Wang 20 canceled.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): Concert (local) 15; good attendance. The Geisha 16; satisfactory performance to fair business. Linda da Costa as Molly Seymour was particularly good. Paul Cazeneuve in The Three Guardsmen 18; small but well pleased audience. Wang 19 drew a big house; performance compared favorably with former ones. Warren Conlan Nov. 1-3.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Wachan's Dramatic co. Nov. 8-13. Boston's Ideals 22-27.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Veriscope of Corbett-Fitzsimmons fight drew a good house 14. Cinematographe 18, 19 to small houses. Mlle. Trebelli concert to fair house 20. George Almonte in Finnigan's Fortune 21.

BELLEVILLE.—CARMAN OPERA HOUSE (Charles P. McKay, manager): The Geisha 20; splendid business; receipts, $600; audience pleased. Lillian Kennedy in The Deacon's Daughter 22. Warren Conlan 25-27.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): A Baggage Check 11; fair performance to fair business. Paul Cazeneuve 20. Under the Dome 27. Me and Jack Nov. 1.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, proprietor): Professor Carpenter, hypnotist, opened 18 for a week to a good house. Madame Trebelli Concert co. 25, 26.==THEATRE ROYAL (Joseph Lemelin, manager): Professor Carpenter closed 14; good business ==ITEM: The veriscope of the Corbett-Fitzsimmons fight opened for a week 18 at the Quebec Skating Rink to a packed house.

STRATFORD.—OPERA HOUSE (A. Brandenberger, manager): Margaret May in A Divorce Cure to light business 2; good performance. Veriscope of Corbett-Fitzsimmons fight 7 to packed house, giving satisfaction. The Geisha 13 canceled owing to small stage. Dean's U. T. C. gave a poor performance to a packed house 16. Me and Jack 21.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): M. B. Curtis in Sam'l of Posen 12; good show and house. Corinne 15, 16. Frawley co. 21. Herrmann 22, 23.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): The Geisha 12 to a large and pleased audience. Laura Millard and Linda da Costa received great applause. Wang 18 to very light business; co. includes Dan Packard and Laura Denio.==NEW GRAND OPERA HOUSE (G. T. Claris, manager): Dark.

GODERICH.—VICTORIA OPERA HOUSE (A. E. Ferté, manager): Alf Dean's U. T. C. to S. R. O. 13; satisfactory performance. Frank Yeigh's Illustrated Talks 22. Lincoln J. Carter's Under the Dome 29.==ITEM: The Queen's Jubilee Pictures, Finnigan's Fortune (S. R. O.), and Dan Stuart's veriscope have appeared here this season. Manager Ferté has some of the best attractions on the road booked.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): Guy Brothers' Minstrels 15 to large business; performance good. Warren Conlan 21-23. Side Tracked Nov. 1.

BERLIN.—OPERA HOUSE (George O. Philip, manager): The Geisha 14; satisfactory performance before a large audience. Paul Cazeneuve in The Three Guardsmen 16 before a fair house and was well received. Dean's U. T. C. co. packed the house 18; performance good.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Eastern): Chas. E. Blaney; W. B. McCallum, mgr.: Minneapolis, Minn., Oct. 24-30, Stillwater Nov. 1, Eau Claire, Wis., 2, Stevens' Point 3, Oshkosh 4, Fond du Lac 5, Janesville 6, La Salle, Ill., 7, Rockford 9, Peoria 10, Decatur 11, Lincoln 12, Springfield 13.

A BOY WANTED: New Castle, Pa., Oct. 26, Uniontown 27, Connellsville 28, Washington 29, McKeesport 30.

ADA REHAN (Augustin Daly, mgr.): Newcastle, Eng., Oct. 25-30.

AGNES CARLETON-PHILLIPS (Alphonso Phillips, mgr.): Chillicothe, Mo., Oct. 25-31, Brookfield Nov. 1-6, Macon 8-13.

AGNES HERNDON (Aubrey Mittenthal, mgr.): Hazelton Pa., Oct. 25-27.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALMA CHESTER (Oscar W. Dibble, mgr.): Nashua, N. H., Oct. 25-31, Marlboro, Mass., Nov. 1-6, Fitchburg 8-13.

AMERICAN THEATRE: Beatrice, Neb., Oct. 25-30.

ANDREW MACK (Rich and Harris, mgrs.): Milwaukee, Wis., Oct. 25-27, Boston, Mass., Nov. 1-6.

ANGELL COMEDIANS: Centreville, Ia., Oct. 25-30.

AN IRISH GENTLEMAN: Boston, Mass., Nov. 1-6, Pittsburg, Pa., 8-14.

ANNIE CLARK HANSON (J. H. Shepard, mgr.): Herkimer, N. Y., Oct. 25-30, Boonville Nov. 1-6, Fulton 8-13.

ARNOLD-WELLS: Staunton, Va., Oct. 25-30, Alexandria Nov. 1-6.

AT GAY CONEY ISLAND (Miller and Peel, mgrs.) Milwaukee, Wis., Oct. 25-30.

A THOROUGHBRED (R. M. Dean, mgr.): New Madrid, Mo., Oct. 26, Paragould, Ark., 27, Newport 29, Searcy 30.

AT PINEY RIDGE (Ben L. Higgins, mgr.): Cleveland, O., Oct. 25-30.

AUGUSTE VAN BIENE: Philadelphia, Pa., Oct. 25-30.

BALDWIN-MELVILLE COMEDY: Charleston, S. C., Oct. 25-30, Savannah, Ga., Nov. 1-6, Knoxville, Tenn., 8-13.

BETTS-LOSEE (Geo. D. Londen, mgr.): St. James, Minn., Oct. 28-30, St. Peter Nov. 1-6, Owatonna 8-13.

BIG HEART (F. C. Wyckoff, mgr.): East Stroudsburg, Pa., Oct. 26.

BLACK SHEEP: Brooklyn, N. Y., Oct. 25-30.

BLUE JEANS (Edward Arlington, mgr.): Hartford, Conn., Oct. 25, 26.

BOSTON IDEALS (Ion Carroll, mgr.): Buffalo, N. Y., Oct. 25-30, Batavia Nov. 1-6.

BREEZY TIME (Eastern): Norwalk, Conn., Oct. 26, Bethel 27, Danbury 29, Bristol 30, Waterbury Nov. 1, Torrington 2, Winsted 3, Westfield, Mass., 8.

BREEZY TIME (Southern): Fitz and Webster, props. and mgrs.): Murphysboro, Ill., Oct. 27, Aurora 28, Cape Girardeau, Mo., 29, Cairo, Ill., 30, Charleston, Mo., Nov. 1, Poplar Bluffs 2, Paragould, Ark., 3, Jonesboro 4, Memphis, Tenn., 5, 6.

BROADWAY GIRL (Delmore and Wilson, mgrs.): Alexandria, Ind., Oct. 26, Frankfort 27, Lafayette 28, Lebanon 29, Columbus 30, Louisville, Ky., 31-Nov. 6.

BROTHER FOR BROTHER (Martin J. Dixon, mgr.): New York city Oct. 25-30, Poughkeepsie Nov. 6, Troy 8-10, Worcester, Mass., 15-17, Hoboken, N. J., 18-20.

BUNCH OF KEYS (Gus Bothner, mgr.): Murphysboro, Ill., Nov. 1, Aurora 2, Memphis, Tenn., 3, Little Rock, Ark., 4, Hot Springs 5, Marshall, Tex., 6, Shreveport 8, Terrell 9, Waco 10, Bryan 11, Navasota 12, Galveston 13, 14.

C. A. GARDNER: Nashville, Tenn., Oct. 25-30.

CAMERON CLEMENS (Appell and Koenig, mgrs.): Hagerstown, Md., Oct. 25-30, Cumberland Nov. 1-3.

CAPTAIN IMPUDENCE (Edwin Milton Royle; Geo. H. Jordan, mgr.): St. Paul, Minn., Oct. 25-30, Minneapolis Nov. 1-6, Kansas City, Mo., 8-13.

CAPTAIN OF THE NONSUCH (Ira J. La Motte, mgr.): Mt. Sterling, Ky., Oct. 26, Winchester 27, Louisville 28-30, Nashville, Tenn., Nov. 1, 2, Jackson 3, Memphis 4-6.

CASTLE SQUARE COMEDY (Tony Cummings, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE-LISTER: Sedalia, Mo., Oct. 25-30.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Manchester, N. H., Oct. 25, 26, Lawrence, Mass., 27, Winchendon 28, Lowell 29, 30, New London, Conn., Nov. 1, Norwich 2, Hartford 3, 4, New Haven 5, Bridgeport 6, Baltimore, Md., 8-13.

CHERRY PICKERS: (R. E. Stevens, mgr): Middletown, N. Y., Oct. 26, Schenectady 27, Utica 28, Albany 29, Poughkeepsie 30, Brooklyn Nov. 1-6, Jersey City, N. J., 8-13.

CHIMMIE FADDEN (No. 2): Philadelphia, Pa., Oct. 25-30, Baltimore, Md., Nov. 1-6, Pittsburg, Pa., 8-13.

CHRISTOPHER, JR. (Alfred Bradley, mgr.): Norfolk, Va., Oct. 26, Goldsboro, N. C., 27, Wilmington 28, Charleston, S. C., 29, Savannah, Ga., 30.

CITY OF NEW YORK: Philadelphia, Pa., Oct. 25-30.

CLAY CLEMENT: Des Moines, Ia., Oct. 29, 30.

COLUMBIAN COMEDY: Janesville, Wis., Oct. 25-30.

CONTENTED WOMAN (Hoyt and McKee, props.; Sam S. Shubert, mgr.): Newbury, N. Y., Oct. 28, Bridgeport, Conn., 30.

COON HOLLOW (Al. Caldwell, mgr.): Gloversville, N. Y., Oct. 26, Hamilton 27, Syracuse 28-30.

CORA VAN TASSELL (Frank W. Lane, mgr.): Danville, Va., Oct. 25-31, Greensboro, N. C., Nov. 1-3, Fayetteville 4-6, Goldsboro 8-10, New Bern 11-13.

CORSE PAYTON (W. E. Denison, mgr.): Allentown, Pa., Oct. 25-30, Bethlehem Nov. 1-6, Easton 8-13.

COTTON KING (Paul Scott, mgr.): Holyoke, Mass., Oct. 25-27, Worcester 28-30.

COURTED INTO COURT (Rich and Harris, mgrs.): Providence, R. I., Oct. 25-30, New York city Nov. 1-6.

CRESTON CLARKE (H. W. Storm, mgr.): Washington, Ind., Oct. 26, Bloomington 27, Bradford 28, Seymour 29, Shelbyville 30, Richmond Nov. 1, Greenville, O., 2, Alexandria, Ind., 3, Marion 4, 5.

CUMBERLAND '61: New York city Oct. 18—indefinite.

DANIEL A. KELLY (T. H. Dobson, mgr.): Asheville, N. C., Oct. 28-30, Yorkville, S. C., Nov. 1, 2, Spartansburg 3, 4, Abbeville 5, 6, Athens, Ga., 8-13.

DANIEL SULLY (Willis E. Boyer, mgr.): Kane, Pa., Oct. 26, DuBois 27, Philipsburg 28, Lock Haven 29, Williamsport 30.

DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Erie, Pa., Oct. 26, Warren 27, Titusville 28, Jamestown, N. Y., 29, Olean 30, Bradford, Pa., Nov. 1, Kane 2, Ridgeway 3, Du Bois 4, Punxtawney 5, Clearfield 6.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Kansas City, Mo., Oct. 25-30.

DARRELL VINTON (E. L. Sackett, mgr.): Newport News, Va., Oct. 25-27, Fredericksburg 29, 30, Petersburg, Nov. 1-3, Goldsboro, N. C., 4-6, Durham 8-10, Salisbury 11-13.

DREW COMEDIANS: Des Moines, Ia., Oct. 28-30.

8 BELLS (Flack and Loftus, mgrs.): Jersey City, N. J., Oct. 25-30.

EDWARD HARRIGAN: Paterson, N. J., Oct. 28-30.

EDWIN ROSTELL (J. Alexander, mgr.): Paris, Ill., Oct. 25, 26, Champaign 28-30, Lincoln, Nov. 1, 2, Clinton 3, 4.

ELIHU R. SPENCER (James F. Peyton, bus. mgr.): Salem, O., Oct. 26, Akron 27, 28, Wooster 29, Millersburg 30, Uhrichsburg Nov. 1, Cambridge 2, Moundsville, W. Va., 3, Clarksburg 4, Parkersburg 5, Athens, O., 6, Zanesville 8, 9, Delaware 10, Urbana 11, Piqua 12, Greenville 13.

ELROY STOCK (Edwin Elroy, mgr.): Pittston, Pa., Oct. 25-30, Carbondale Nov. 1-6, Scranton 8-13.

ELSIE DE TOURNEY (E. G. Hinebaugh, mgr.): Watertown, S. D., Oct. 25-27.

EMPIRE DRAMATIC (Govey and Petzen, mgrs.): Port Henry, N. Y., Oct. 25-30.

EMPIRE THEATRE (Charles Frohman, mgr.): Philadelphia, Pa., Oct. 11—indefinite.

E. S. WILLARD: New York city Oct. 4-30, Brooklyn, N. Y., Nov. 1-13, Boston, Mass., 15-Dec. 18.

EUGENIE BLAIR: Memphis, Tenn., Oct. 25-30.

FABIO ROMANI (F. B. Rhodes, mgr.): Durham, N. C., Oct. 26, Raleigh 27, Goldsboro 28, New Bern 29, Fayetteville 30, Darlington Nov. 1, Florence, S. C., 2, Camden 3, Sumter 4, Columbia 5, Orangeburg 6.

FALLEN AMONG THIEVES: Decatur, Ill., Oct. 26.

FANNY DAVENPORT: Boston, Mass., Oct. 18—indefinite.

FANNY RICE (George W. Purdy, mgr.): Worcester, Mass., Oct. 26.

FAST MAIL (Lincoln J. Carter, prop., R. G. Guptill, mgr.): Watertown, N. Y., Oct. 26, Carthage 27, Canton 28, Malone 29, Plattsburg 30, St. Albans, Vt., Nov. 1, Barre 2, Montpelier 3, Lebanon, N. H., 4, Franklin Falls 5, Laconia 6, Farmington, Me., 8, Gardner 10, Fairfield 11, Bangor 13.

FERGUSON AND EMERICK: Springfield, Ind., Oct. 26, Lincoln 27, Decatur 28, Clinton 29, La Salle 31.

FERRIS COMEDIANS: Eau Claire, Wis., Oct. 25-30.

FINNIGAN'S FORTUNE: Ottawa, Can., Oct. 25-27, Canton, N. Y., 30, Fulton Nov. 3, Canastota 6.

FIRST BORN (Frohman and Belasco, mgrs.): New York city Oct. 5—indefinite.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Wilmington, Del., Oct. 26, Trenton, N. J., 27.

FRANK E. LONG: Guthrie, O. T., Oct. 25-30.

FRAWLEY STOCK: San Francisco, Cal., June 7—indefinite.

FREDERICK WARDE: Youngstown, O., Nov. 1, Meadville 2, Erie, Pa., 3, Corning, N. Y., 4, Elmira 5, Philadelphia, Pa., 8-13.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.: R. E. French, mgr.): Joplin 24-30, Carthage Nov. 1-3, Lafayette 4-6, Van Buren, Ark., 8-10, Ft. Smith 11-13.

GAY NEW YORKER: Winsted, Conn., Oct. 26, Waterbury 27, New Haven 28-30, Holyoke, Mass., Nov. 1, Palmer 2, Willimantic, Conn., 3, Woonsocket, R. I., 4, Brockton, Mass., 6, New Bedford 8.

GIBSON-O'MEARA (Basil McHenry, mgr.): Marshall, Mo., Oct. 27, Olathe, Kan., 30.

GIRL FROM FRISCO: Canton, O., Oct. 28.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Boston, Mass., Oct. 25-30.

GRAHAM-EARLE (C. H. Rosskam, mgr.): Chicago, Ill., Oct. 24-Nov. 1.

GREAT TRAIN ROBBERY: Evansville, Ind., Oct. 26, Owensburg, Ky., 27, Lexington 28, Paris 29, Newark, O., 30, Pittsburg, Pa., Nov. 1-6.

GUILTY MOTHER: Chicago, Ill., Oct. 18-30.

HEAD AND WESTLAND (J. Head, mgr.): Emporia, Kan., Oct. 25-30, Newton Nov. 1-6.

HEART OF CHICAGO (Northern: Lincoln J. Carter, prop.: Jay Simms, mgr.): Findlay, O., Oct. 26, Fostoria 27, Fremont 28, Sandusky 29, Mansfield 30, Canton Nov. 1, Alliance 2, Salem 3, Youngstown 4, Warren 5, Akron 6, Wooster 8, Mt. Vernon 9, Newark 10, Coshocton 11, New Castle, Pa., 12, Meadville 13.

HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: J. B. Hogan, mgr.): Ogden, U., Oct. 27, Salt Lake City 28-30, Park City Nov. 1, Provo, Col., 2, Grand Junction 3, Glenwood 4, Aspen 5, Leadville 6, Salida 8, Pueblo 9, Colorado Springs 10, Central City 11.

HEART OF MARYLAND (David Belasco, prop.: H. C. Husted, mgr.): St. Louis, Mo., Oct. 25-30 Cincinnati, O., Nov. 1-6, Cleveland 8-13.

HEARTSEASE (Henry Miller): St. Louis, Mo., Oct. 25-30, Chicago, Ill., Nov. 1-6.

HENNESSY LEROYLE (F. G. Conrade, mgr.): Akron, O., Oct. 27, Warren 28, Corry, Pa., 29, Titusville 30.

HENSHAW AND TEN BROECK (W. W. Randall, mgr.): Peekskill, N. Y., Oct. 26, Fishkill 27, Catskill 28, Kingston 29, Hudson 30, Port Jervis Nov. 1, Middletown 2, Scranton, Pa., 3, Owego, N. Y., 4, Ithaca 5, Syracuse 6.

HIMMELEIN IDEALS (Jno. Himmelein, mgr.): Altoona, Pa., Oct. 25-30, Harrisburg Nov. 1-6, York 8-13.

HIRED GIRL (Blaney's, Hollis F. Cooley, mgr.): Grand Rapids, Mich., Oct. 25-27, Toledo, O., 28-30.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Soldiers' Home, O., Oct. 28, St. Mary's 29, Findlay 30, Detroit, Mich., 31-Nov. 6, Toledo, O., 7-10, Grand Rapids, Mich., 11-13.

HOGAN'S ALLEY (Peter Rice, mgr.): Frankfort, Ky., Oct. 26, Maysville 27, Portsmouth, O., 28, Chillicothe 29, Circleville 30.

HOLMES-WOLFORD: Birmingham, Ala., Oct. 25-30.

HOT OLD TIME: Rochester, N. Y., Oct. 25-27.

HUMAN HEARTS: Hartford, Conn., Oct. 27, Albany, N. Y., 28-30, Washington, D. C., Nov. 1-6.

HUMANITY (John S. Hale, mgr.): St. Louis, Mo., Oct. 24-30, Chicago, Ill., 31-Nov. 6.

HUSBAND BY DEPUTY: Rochester, N. Y., Oct. 28-30.

IN OLD KENTUCKY (Jacob Litt, mgr.): Spokane, Wash., Oct. 25, 26, Tacoma 30.

INSIDE TRACK: Chicago, Ill., Oct. 25-30.

IN THE NAME OF THE CZAR: Washington, D. C., Oct. 25-30.

IRENE TAYLOR: (Hugh Dolan, mgr.): Millville, N

THE FOREIGN STAGE.

GOSSIP OF ROME.

Duse Resting—The Bergamo Festival—Succi Fasts—A Chicago Epicure.

(Special Correspondence of The Mirror.)

Rome, Oct. 10.

The chief attraction of the Donizetti festival in Bergamo was the concert, and what a concert! Joachim, Piatti—two veterans of art—Tua, Fanny Davies, and last, but not least, Melba. Fanny Davies rather astonished the natives. They did not think that England could produce such an artist. Her touch, in fact, is faultless, and she is equally at home in Brahms and in Chopin, quite different from each other. As for Melba, she perfectly electrified her audience—another surprise for Italians, who had never dreamed of looking to Australia for a prima donna. And how she sang Lucia's mad scene! There is no Italian artist who can sing it like her. She also sang an aria to Joachim's accompaniment, the like of which we shall never hear again on this side of the Alps! Voice and violin blended so exquisitely that they seemed but one sound. Joachim's soli were Tartini's "Devil's Trill," a polonaise by Chopin, and Brahms' "Hungarian Dances."

Piatti, who counts no fewer than seventy-five years over his head, and who has retired from the profession, impassioned the audience, and well he might! Miss Davies accompanied him in one piece, and Joachim accompanied him in another. The public was never tired of applauding these two giants of art, and crying "bis," as if it were felt that such a treat would never again be given to Bergamo. Melba looked dazzlingly beautiful in white, covered with precious stones. Dazzling with jewels were also the ladies in the boxes, for on such occasions as this Italians consider it their duty to appear in all their jewels, many of which are heirlooms.

Duse is promised in Rome at Christmas, but she is so often promised and we are so often disappointed that we are beginning to lose faith. Meanwhile she is still resting. She was in Zurich some time ago with her daughter, who slightly resembles her. She is now in Assisi, where she has taken a magnificent villa a little way out of town. Paris acted so much upon her nerves that she needs a complete rest for some time.

Tina di Lorenzo is at work again, and a play has been written for her. She gave it at her last benefit in Florence. It is called The Sphinx—nothing to do with the French play of the same name. There is not much in the play. A divorced woman, who has married a second time, meets her first husband and falls in love with him again. Husband No. 2 kills husband No. 1, and the wife of both kills herself. There is not a single good situation excepting the death scene, magnificently played by Tina di Lorenzo.

At the present moment our Italian authors are suddenly awakening from sleep. I have quite a long list of novelties to record, as Undine, by Marco Praga; The First Time, by Antona Traversi; Mouldy, by Antonio Curti; An Idea, by Emilia Varini; Anonymous Letters, by S. Pedori; Ester Charlin, by Mancarella; Erviva the Ministry, by Toscani; Rara Virtue, by Pignatelli; In Search of Glory, by La Porta; A Family Mistake, by Bozzi; The Past, by De Maria; The Beggar, by Marchisio; A Provincial Betrothal, by Costantini; A Husband's Tact, by Barazzoni; In the Shade, by Ciardi; Parliament is Closed, by Guetta; Livia's End, by Castello. All of these have appeared since last I wrote to you, and all have had moderate success, but not one has been a great success. Rovetta, Pilotto, and Bertolazzi are preparing other novelties.

Trilby is a failure wherever it is given in Italy. But this depends chiefly on the actresses, not one, as yet, having understood the part. Zacconi, who would make a good Svengali, is away. But Svengali could find many good representatives. It is a Trilby that cannot be found. I doubt whether the Italian public could understand the play, even if a Trilby should be found.

An old French actress, Mlle. Rousseil, is about to begin a tour through Italy in the play of Judith, written by herself. She was already well known in 1861, and was considered the best Chimene who ever played the part at the Comédie Française, and for which she was allowed a pension of $10,000 a year. She now renounces that pension in order to return to the stage. She is announced to make her first reappearance in Florence at the Salvini Theatre.

The tenor Tamagno has a daughter who gives promise of dramatic talent. She lately appeared as Yolanda, in Giacosa's Game of Chess, and played it delightfully.

In Rome we have had a translation of Paradise, which took three men to write when one would have been too many to write such a heap of stupidity. Italians are not prudish, but even they ask if there is not a censor in Rome. The scenes in ancient Rome were modest compared to this Musulman Paradise. The Italian public, to its credit be it said, is not quite so degraded as to accept such outrage as art. The police have been invited to interfere, and Paradise is already off the bills. The wonder remains how it was ever on them.

Nanì's Tempest in the Dark is a success wherever it is given, as also is his Yettatura.

Melodrama seems to take best here. There are three now, drawing good houses—The Two Crimes, Gigoletta, and The Manufactory. All three are taken from the French.

Zacconi is doing well on his tour through Austria and Germany. He is giving Spectres, Civil Death, Lear, Craumpton, Powers of Darkness, Figaro's Marriage, and Kean. His tour includes Vienna, Budapest, Berlin, Breslau, Munich, and Hamburg. He will not return to Italy before the end of December.

In Rome we are shortly to have d'Annunzio's A Spring Morning's Dream and Dead City. I am told that he has been offered $30,000 for translation rights for America alone. Verily, verily, I doubt this echo.

Tina di Lorenzo seems to have been particularly unfortunate lately—typhus fever, operation on her knee, scenery falling over her, and lastly in the duel scene in The Ironmaster she was shot by one of the duelists. Fortunately she was not much hurt, and could finish the scene without the public knowing what had occurred. It was not till she reached her dressing room that she gave way, and a doctor was called to dress the little wound that had tinged with red the roots of her hair. The actors and actresses who had seen the accident were waiting for her at the wings, and were trembling with fear. But she soon reassured them, saying it was nothing. But it might have been something.

Succi has been fasting within a walled room, and has come out as brisk as a bee. He broke his fast first by drinking a glass of sparkling asti. Then he took a cup of broth, and finally a raw beefsteak. An extra service of guards had to be called in to clear a way for him when he left the hall, the enthusiasm was so great. Succi says that no one like himself can fast forty days, then ride four horses. No one can drink out of his glass without dying; and no one can fix eyes on him without dying!

As for fasting forty days, since Plutarch's days there have been many historical cases of men, women, and even children fasting months, and years. There have been men who never ate more than once a week all their lives. I could give the names of children who have lived three years without food, and a certain Elvesio once lived fifteen years without eating. We also hear of men and women in Germany who have lived years without eating. As far back as Plutarch, we are told of a Sicilian woman who every year fasted for two whole months. Petrarch records a still more remarkable case of a German woman living thirty years without food; another lived thirty-six years without food; another eighteen years; and another, an English woman, lived twenty years without food.

Christina Michelot, in 1756, is reported to have lived three years without food, and an old woman, eighty-five years of age, lived once five weeks on water alone! The great Italian Orientalist says he has met a fakir near Bombay who had fasted forty days. Succi is nowhere by the side of these.

After Succi comes an eater. He thinks nothing of eating all the time an entertainment lasts, and in sight of the audience devours a whole turkey, two kilos of roast beef, sixty small birds, besides other trifles. But you must know him, for he says he hails from Chicago! His name, says his visiting card, is Giorgio Cachuelo. He is of Spanish origin, therefore, though he doth hail from Chicago, as he saith.

S. P. Q. R.

SYDNEY NOTES.

(Special Correspondence of The Mirror.)

Sydney, N. S. W., Sept. 20.

George Rignold opens at the Sydney Royal on Oct. 9.

Maggie Moore's season at the Sydney Royal has not been one of the most successful. She opens in Melbourne on Oct. 10.

The Sign of the Cross is proving a big hit in Adelaide, South Australia.

At Her Majesty's, Sydney, The French Maid is drawing crowded houses.

Harry Rickards has started his new comedy company at Brisbane, in A Bunch of Keys. Afterward they will appear at the Sydney Palace.

Mr. and Mrs. Brough are still in New Zealand, but will return to Sydney before proceeding to India.

Bland Holt and his company have gone to New Zealand.

Walter Bentley has been appointed Queensland representative of Williamson and Musgrove.

Emma Wangenheim and her comic opera company are touring the New South Wales provinces.

Ernest Shand and Ada Willoughby will shortly return to London.

The Dampiers will play a short season at popular prices in Sydney before leaving for London.

Henry Bracey's Comic Opera company is doing well at Perth, Western Australia.

Harry Rickards has acquired the Australian rights of Willie Edouin's musical plays.

Too Much Johnson has caught on at Melbourne Princess', but is being replaced by Niobe, with Harry Paulton and Alma Stanley.

Grattan Riggs and a dramatic company are touring Northern Queensland.

Dan Barry is in the South Australian provincial districts.

Robert Inman and his dramatic company are in New Zealand.

Frank Thornton has scored a great success with The Bookmaker at the Melbourne Bijou.

Sid Deane has commenced a comic opera season at the Brisbane Gaiety.

The new comedy company formed by Harry Rickards includes George Lauri, Albert Bellman, Willie Frezar, Marietta Nash, Lottie Moore, and Addie Conyers.

Wilson Barrett and a strong company will visit Australia early next year.

There is a possibility of Sir Henry Irving visiting Australia in 1899.

George Darrell is stated to have cleared nearly $3,000 by his ten weeks' dramatic season in Western Australia. He says the golden colony has plenty of money, although the population is limited.

The Granville Variety company are at Fremantle, Western Australia.

Vivienne Dagmar is to have a benefit at the Sdyney Royal.

I. W. Winton has returned to Australia under engagement to Harry Rickards.

Harry Rickards is on tour with the Allisons, Gourlays, Stansfields, Allan and Hart, Harry Shine, Hugh Emmett, and his two daughters.

Hudson's Surprise company is in Adelaide.

The Flying Jordans are touring under canvas. Their tent holds 3,000 spectators. The Stansfields will return with them to the States.

Tom Wooltwell has been re-engaged by Harry Rickards for three months. The Haylors have also accepted a fresh engagement; likewise Albert Bellman and Lottie Moore.

The Avolos are at the Melbourne Opera House, and the Selbinis are at the Sydney Tivoli.

Professor Charles Morritt, Fanny Wentworth, Fanny Liddiard, Lillian Free, and Young Sherwin are at the Sydney Palace.

Nellie Sheldon has made a successful debut at the Sydney Tivoli.

The Australasian tour of Fitzgerald's Circus will commence in Western Australia.

Ada Delroy is touring the Victorian country towns.

Manager Stoltz, also Tom Edwards, the Cunards, and the Olifans are returning to the States.

George Welty has arrived in Sydney with the Corbett-Fitzsimmons kinetoscope.

John Plummer.

COHOES CITY THEATRE BURNED.

Williams and Powers' City Theatre, Cohoes, N. Y., was destroyed by fire at an early hour last Friday morning, and is a total loss. Manager Williams had only $3,000 insurance on the building. The Wolves of New York was presented at the theatre Thursday night, and was booked for another performance. The company lost all their costumes, scenery and properties, but played as well as they might in their handicapped condition at the Opera House Friday night. The fire started on or near the stage from unknown causes, and the efforts of the firemen were seriously impeded by the explosion of a barrel of gunpowder owned by The Wolves of New York company. Manager Williams will probably fill dates in the Opera House until he can make other arrangements.

Laura Keene's Biography for sale everywhere "It is intensely interesting."—St. *Paul Dispatch*.

A VERY SUCCESSFUL PLAY.

Michael Morton, whose Miss Francis of Yale has brought him to the fore as a playwright, is naturally elated by the success of that piece, both in England and America.

"At the Globe Theatre in London," said Mr. Morton yesterday, "Miss Francis of Yale has made such a big hit with Weedon Grossmith in the leading part that Manager E. R. Norman has signed a twelve months' lease of the theatre to continue its run for that period.

"Meanwhile, the play is being adapted by a prominent German dramatist, and contracts are signed for an early production in Berlin, Hamburg, and later in all the other prominent German and Austrian cities. Contracts are also signed to exploit Miss Francis of Yale in all the large cities of Italy; also in Scandinavia. George Edwardes' Comedy company will play it in South Africa, commencing their tour at Cape Town, and the contracts for the Australian and New Zealand rights are shortly to be signed.

"Mr Norman writes me that he is organizing four provincial companies to tour the English provinces. Brenton Thorpe, a bright, enterprising young Englishman, is the proprietor of the American rights, and is making a great success with Miss Francis out West, and Etienne Girardot in the title-role has established himself as a comedian of rare and unique abilities.

"It seems very strange, in the face of this universal European success of an American play that it should be a stranger to its birth place, New York. But Mr. Thorpe informs me I may expect to see a production of Miss Francis of Yale in my native city at an early date. The rapidity with which this American play has overrun Europe (it has only been running seven weeks) has been a source of perpetual wonder to me, and it should prove a great incentive to our American dramatists now that the world has acknowledged them and is ready to accept their work."

Contracts were signed yesterday for Miss Francis of Yale at the Manhattan Theatre, beginning Nov. 8.

MIRROR CALLERS.

The following were among those who visited The Mirror office during the week:

Frank Hayden, Alfred Hazelton, E. L. Davenport, Joseph Menchen, Seth C. Halsey, Harry Rogers, Frank Lea Short, George J. Elmore, Jack Farley, Charles Nenson, H. S. Austin, Wallace Henderson, Wilfrid North, Emmett Whitney, John Spalding, Edward Adams, William Fennessy, Phil Lynch, Gus Sohlke, Nestor Lemon, R. M. Thomas, A. M. Frankle, Joseph Damery, Harry G. Vernon, Priestly Morrison, Francis M. Crossman, Mark Price, Alfred A. Dalby, L. F. Gottschalk, A. J. Lyman, Walter Vincent, Thomas Le Mack, Harold Howard, Horace Thrum, E. E. Gollins, W. S. Reeves, George H. Flint, John Clancy, Percy Hart, Jack Tucker, George H. Robinson, W. F. Rochester, W. S. Butterfield, C. E. Ball, Richard C. Bennett, Harold M. Shaw, Edwin Walter, Thomas Ince, S. Strange, W. Kilpatrick, Frederick Renolds, Nelson Lingard, William Shaw, Joseph Allen, Jane Stone, Frank Doane, C. M. Pyke, George Courtenay, W. J. Fisher, George D. Collins, E. A. Clark, Guy C. Morris, John Donahue, Emma Sardou, Lola Morrisse, Miss Winnifred Mayme Kealty, Esther Deane, Gladys Earlcott, Jessie Villars, Georgia Stewart, Bessie Sears, Edith Crane, Marie Bingham, Mrs. John Ince, Margaret Devereaux, Margaret Ashton, Margaret Dibden, Lottie Williams, Minnie W. Carroll, Marie Henderson, Grace Whitehouse, Belle Livingstone, Iza Breyer, Genevieve Dolaro, Dorothy Morton, Katie Waters, M. Cleveland, Mrs. W. A. Reynolds, Estelle Gilbert, Hetta Beandet, Carolyn Elberts, Edyth Totten, Grace Le Roy, Mabel Rhea, Cora Vail, Miss Guernay, Bessie Sears, Charlotte Little, Jessie Wyatt, Edyth K. Mollison, K. Roberts, Katherine Walsh, Helen Guest, Sue L. Kennedy, Josephine Harvey, and Grace Heyer.

THE CAT AND THE CHERUB.

On Thursday The Cat and the Cherub company, with all its scenery and paraphernalia, sailed for England on the *Normannia*. The piece will open on Saturday, Oct. 30, at the Lyric Theatre in London, under the management of Greet and Engelbach. Holbrook Blinn, who has been in London the past three weeks, has also concluded arrangements for Mr. Brady to present the Chinese play in Paris, Vienna, Berlin, and Milan, and with Edward Terry for the English provinces. Mr. Brady will have four Cat and the Cherub companies in Europe, five in America, and one in Australia under the management of G. M. Welty and E. G. Cooke, who are now in Melbourne with the veriscope.

The engagement of The Cat and the Cherub at the Schiller Theatre, Chicago, has been instrumental in leading to a rupture between the management of that house and those affiliated with The First Born performances. The orginal company presenting the latter play at the Manhattan Theatre sailed for England on Saturday with but a day's notice to get The First Born in at the Duke of York's Theatre, London, as soon as possible after Brady's rival production. The company intended for Chicago has taken its place at the Manhattan, and for the present the Chicago production is off.

A SOCIAL AFTERNOON.

The Professional Woman's League held its October social afternoon yesterday. Mrs. Mansfield (Beatrice Cameron) was the guest of honor. Mrs. Ella Hill, accompanied by Mrs. J. G. Gulick, sang, as did Ethel Irene Stuart. Others among the entertainers were Belle Grey Taylor, Emily S. Cape, and Mrs. Jessica Mazzanovitch, who read five-minute papers. The cast for Mary Shaw's one-act farce, The First Jury of Women, which will be a feature of the benefit which the League will give at the Fifth Avenue Theatre on Thursday, is as follows: Mary Shaw, Laura Burt, Margaret St. John Wood, Ann Warrington, Madame Cottrelly, Emma Field, "Aunt" Louise Eldridge, Mrs. E. L. Fernandez, Maida Cragen, Mrs. Queenie Vasser Lynch, Ellena Maria, and Burr MacIntosh. Three members of the League, Laura Burt, Jessie B. Stuart, and Sadie Stringham, have signed with The Heart of the Klondike.

DAN SULLY PREVENTS A PANIC.

In Binghamton, the other night, during the last act of O'Brien the Contractor, some boys in the gallery cried "Fire," and made for the exits. Daniel Sully stopped speaking and stood still until quiet was restored, when he was vigorously applauded. He then proceeded to amuse as before the alarm. After the performance a prominent city official thanked Mr. Sully profusely for his action in restoring quiet and averting a panic.

JAMES J. CORBETT'S NARROW ESCAPE.

The train bearing James J. Corbett and his A Naval Cadet company was delayed at Troy Saturday night, and the Buffalo special ran ahead to its awful wreck at Garrison's, N. Y. Mr. Corbett and his fellow players reached the scene of the disaster a few minutes after the accident and lent efficient aid in the work of rescue.

REFLECTIONS.

Maggie Holloway Fisher has scored a distinct individual success in the London production of Never Again, which was made known in the English capital Oct 11. Her delightful impersonation of Madame Ribot won the unanimous praise of the leading London critics.

Basil McHenry, manager of the Joseph O'Meara company, who has been ill at Kansas City, has recovered, and is now with his company.

Joseph O'Meara was the guest of honor at a banquet at Hannibal, Mo., Oct. 7.

A new "Kit," weighing nine pounds, has been added to the Chanfrau repertoire.

A man who gave his name as Martin was caught taking notes at last Tuesday's performance of The First Born. He was permitted to go his way upon relinquishing the notes, which were intended, he said, for a burlesque.

Minnie Seligman Cutting was awarded, last week, $3,445 with interest from March 12, 1894, in her suit for $5,000 against Henry C. Miner.

The inmates of the Blackwell's Island Almshouse were entertained yesterday by Victor Bolari, La Reine, Livingston Russell, Catherine Williams, J. P. Boruff, Natalie, and Gertrude Gustam.

After a performance of the Courtenay Morgan company, at Northville, Mich., Oct. 15, Ernest F. Sefton-Collinga, professionally known as Sefton Morgan, was married to Ruth E. Taylor, sister to Courtenay Morgan. The ceremony took place on the stage, and the costumes of the fifteenth century added a romantic touch to the proceeding. H. B. Morgan gave away the bride and Frederick Lyle acted as best man. There was a supper for the company, which boasts the record for marriages, this being the third in eight months.

The scenery of A Paris Doll was attached at Chicago last week to satisfy a claim from Buffalo.

Marion Manola's baggage was captured by a deputy sheriff at Rochester last week on a judgment of $2,000 secured years ago against the Manola-Mason company.

The Niles Ideal Stock company will open the new Opera House at Fredericton, N. B., Nov. 15.

Cameron Clemens was arrested at Lancaster, Pa., last week, in a suit for $5,000 for slander brought by Mabel Paige, a member of his company. Bail was secured. The company disbanded Oct. 23, but will reorganize at once, the new company opening in Cumberland, Md., Nov. 1. All salaries were paid.

Max Heinrich, the baritone, was defeated in his $25,000 libel suit against the Hartford *Times*, and will have to pay the costs of the action.

Adele Le Claire began her engagement with the new company presenting The First Born at the Manhattan Theatre on Saturday. She had an offer to go to London, but preferred to remain in New York. She plays the part of Cho Pow in The First Born.

Manager W. S. Butterfield wishes to state that he secured A Railroad Ticket from W. W. Freeman, who has been manager of this play for the past four seasons. Charles E. Blaney is the author of the piece, it being his first big hit, and the stepping stone to the position he now occupies as a farce-comedy writer. A Railroad Ticket will go out headed by Burt Haverly and Laura Biggar, and a strong supporting cast, opening Nov. 1.

Lillian Lawrence, the chorus girl, who became insane last week, is not related to Lillian Lawrence of the Castle Square company of Boston.

William Dunlop, who has been the dramatic editor of the *Evening Wisconsin*, at Milwaukee, most of the time since 1891, ceased this line of work on that paper last week.

Anthony Andre is winning unstinted praise for his portrayal of the Brahmin priest in Shannon of the Sixth. George P. Goodale has singled him out as a young actor of great promise.

A Puritan Romance closed at Charleston, S. C., on Oct. 16, the company returning to New York. Estelle Clayton, and Isabelle Evesson may resume the tour later.

John Mackay, of the Mackay Comic Opera company, was presented by the members of the company with a diamond watch charm at Joplin, Mo., on Oct. 17, Mr. Mackay's thirty-seventh birthday.

John Fulton and Birdie Price, of the Mackey Comic Opera company, were married at Nevada, Mo., Oct. 18.

H. Stanley Lewis has rejoined Davis and Keogh as advance representative for The Heart of the Klondike. Mr. Lewis is also designing the posters for the production.

After the performance of Said Pasha at Joplin, Mo., on Oct. 17, the members of the Mackay Opera company presented John Mackay with a diamond studded locket and a beautiful silver toilet set. The presentation was made by Tommy Hayes, assisted by John Williams. Speechmaking and collation followed.

Attractions wanted at Shattuck Opera House, Hornellsville, N. Y., between Nov. 8 and 20.

THE PLANT SYSTEM

The West Coast of Florida.

The Health and Pleasure Seekers' Paradise.

Tampa Bay Hotel, Tampa Bay, Florida. Owned and operated by the Plant System. Under management of D. P. Hathaway. Open December 8th to April. The most complete, artistic and costly winter resort hotel in the world.

Exterior view The Casino. Located in the tropical park surrounding the Tampa Bay Hotel. Comprises the Theatrical Auditorium, with seating capacity of 1,500, and Swimming Pool.

Interior view of Theatrical Auditorium, The Casino, Tampa Bay Hotel, Tampa, Fla.

Interior view The Swimming Pool, The Casino, Tampa Bay Hotel, Tampa, Fla.

TAMPA, FLORIDA,

"The Magic City of the Gulf."

POPULATION, - 25,000.

AT TAMPA is located the famous Tampa Bay Hotel, which stands at the head of the Plant System's chain of winter resort hotels, and which is pre-eminently the most artistic, luxurious and costly winter resort hotel. It is architecturally a gem into which has been blended many suggestive reflections of the Alhambra of Sunny Spain. Its surroundings of tropical park and sparkling water give to it a supremely beautiful setting, enhanced by the brilliant reflection of its glittering Moorish minarets and crescents.

Within, it is the palace of a prince, a museum of costly and pleasing paintings, statuary, cabinets and bric-à-brac from many lands. It typifies all that the refined, cultured and luxurious tastes of our modern civilization term elegance. Considered from its practical side—as a hotel—it combines in an almost lavish degree every known convenience, luxury and necessity of human life. To be once a guest within its portals is to remain always under the subtle fascination of its alluring charms. The particular site it occupies was selected because exhaustive scientific investigation had developed the fact that the Tampa Peninsula embraces an assemblage of desirable climatic conditions unexcelled anywhere on this Continent. The equable, healthy and balmy climate of the Gulf coast offers unparalleled attractions to the tourist, or the sportsman, while the surroundings, both of land and sea, are attractive to all lovers of the beautiful in nature. The long reaches of the Tampa Bay Hotel wide piazzas are the assembling places of guests during the morning musical recitals of the excellent orchestra. From the piazza an extended view may be had of the beautiful lawns which slope gently away to the water and are filled with rare and luxurious tropical plants and flowers, amid which wind well-kept serpentine walks.

The conservatories in the hotel grounds are filled with rare plants from all parts of the world.

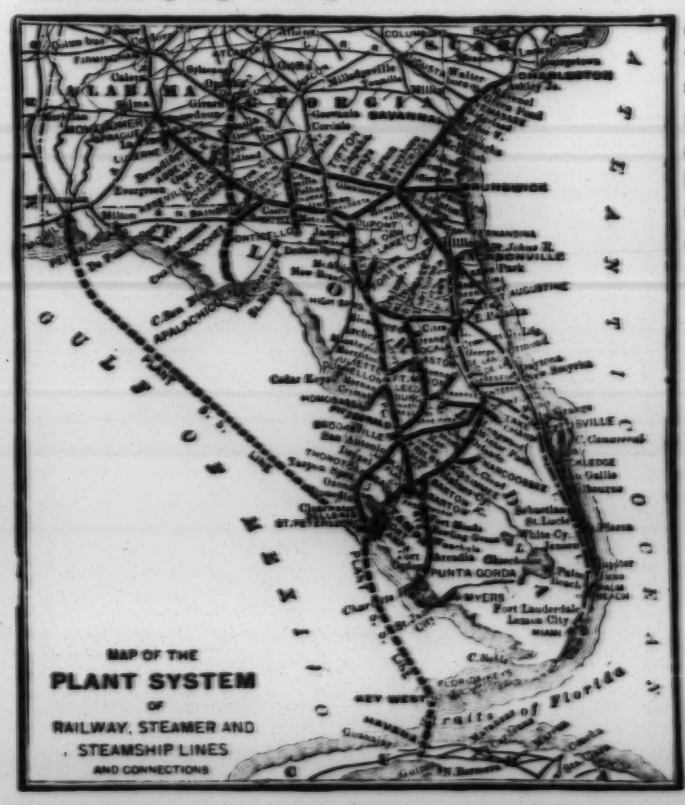
An infinite number of amusements and recreations, indoors and out, make the days pass as hours, and the hours as minutes. The great hotel and its surroundings are a world within themselves, and the diversity of the entertainments is sufficient to please the old and the young, the serious and the gay.

IN FURNISHING the Tampa Bay Hotel, the art centres of the world have been drawn upon for their treasures in woodcraft, painting, bronzes, marble and porcelain. The grand salon has been aptly described as "a dream of magnificence indescribable." This may be taken as equally true of the entire interior, for go where you will the same exquisite taste and luxury is present. The hotel is, as another writer has expressed it, "a jewel casket into which has been gathered an infinite number of gems."

THE CASINO which adorns the beautiful park surrounding the hotel is a notable addition to the opportunities of enjoyment offered guests at the Tampa Bay. It is an ornamental, new edifice of classical architecture, two stories in height, and 122 feet long by 58 feet wide. It is complete in every particular, and not only contains all the requisites of a club for the joint use of gentlemen and ladies, but a large swimming pool and the finest theatrical auditorium and stage in the South. The Casino is located between the hotel and the waters of Hillsboro Bay, scarcely more than a half hundred feet from one of the hotel entrances, and is embowered in a rich setting of tropical trees, shrubs and flowers. Aside from what it offers in the line of entertainment the Casino is a strikingly handsome addition to this most beautiful pleasure spot of the world.

THE THEATRICAL AUDITORIUM of the Casino has a floor space of 157 by 88 feet, and is larger than almost any New York theatre. Its stage is of spacious dimensions and its settings are artistic and costly. The main floor is furnished with handsome opera chairs, and, with the dress circle, provides seating for 1,500 persons. A large number of the best theatrical companies are engaged each season, and appear at intervals, presenting only first class attractions. This is an entirely new departure as applied to winter resort Hotels, and adds one of the attractive features of the metropolis to the loveliest spot in Florida.

THE BATHING OR SWIMMING POOL is a temptingly beautiful feature of the Casino, with its floor and side walls of white tile, and its great surface of crystal water as clear as a mountain stream. The pool is 50 by 70 feet with a depth of water varying from 3 to 10 feet. It is surrounded by large dressing rooms, each with an outside window.



SOLID vestibuled trains with Pullman's finest drawing room sleeping cars attached, are run from principal points in the East and West direct to the doors of the Tampa Bay Hotel. Beautifully illustrated matter, descriptive of the Tampa Bay Hotel and Casino, six other magnificent Winter resort hotels in Florida owned and operated by the Plant System, railway rates and schedules, will be sent free upon application to any representative of the Plant System of Railways, Hotels and Steamship Line.

H. B. PLANT, President. For time at the Auditorium address B. W. WRENN Passenger Traffic Mgr. Plant System, 12 W. 23d Street.

TELEGRAPHIC NEWS

CHICAGO.

Good Weather and Good Attractions Have Formed a Winning Combination.

(Special to The Mirror.)

CHICAGO, Oct. 25.

Delightful Fall weather and excellent attractions at the theatres form an amusement combination hard to beat in this windy town, and that has been the situation here of late. Julia Marlowe has visited us many times and under pleasant auspices, but she has never been regarded more substantially, in a financial way, than at the Columbia now. Her Bonnie Prince Charlie is by no means a great play, but it is sumptuously mounted, the role of the Scotch beggar girl fits Julia like a glove, and she is well supported. The people are flocking to see her in large numbers, and for that reason the Charlie play will be continued all this week, with the exception of the Saturday matinee, when Romeo and Juliet will be given. Miss Marlowe's third and last week will no doubt be devoted to her Shakespearean repertoire, after which The Whirl of the Town will have an inning on the Columbia stage.

To-morrow night the October dinner of the Forty Club will take place at the Wellington, and among the club guests will be William Gillette, Roland Reed, Joseph Holland, Ed B. Jack, Harry A. Smith, Joseph T. Kilgour, Alfred Bradley, William G. Beach, George W. Leslie, Herbert Carr, Bert Coote, and Lester Bailey Fernald.

The success of the Schiller Theatre stock season, by the way, has been scored by Fernald's little one-act Chinese play, The Cat and the Cherub. It has interested large audiences. The artistic hit is made by Mr. Beach as the Chinese physician, who is always in the picture, while Ralph Stuart makes a popular hit, though he is often outside the frame. The play is destined to have a long run, I believe, and the other Chinese play, The First Born, will not be brought here for some time. For Wilstach's farce, Don't Deceive Your Wife, the management to-night wisely substituted Jerome K. Jerome's one-act comedy, Sunset, which served to introduce the stock company's new leading lady, Julia Stuart, a charming and talented actress. It is likely that Mr. Beach will be retained as the company's leading man.

My friend "Punch" Wheeler has used my picture in connection with his own in an advertising pamphlet for the Lake Shore Road. (If I ever pay another cent for riding on that line after this I hope I may die.)

Joseph Holland has been making large audiences laugh inordinately at McVicker's in Mrs. Ryley's bright farce, The Mysterious Mr. Bugle. In spite of the excellent work of Charles Collins, Chums did not prove a go as a "curtain-raiser," and to-night, for the second and last week, Mr. Holland put on a bright new one called That's the Question, written by George S. Johns, a St. Louis newspaper man. Mr. Holland appeared in it, seconded by Miss Shannon, and Mr. Kilgour, who, by the way, has made a decided hit here.

The existing craze for the Chinese drama is likely to cause the return to the stage of Harry H. Pratt, of this city, whom Mr. Crane declares is justly acknowledged as one of the leading Chinese impersonators of the time.

I had a long talk Saturday with Manager David Henderson, who told me that he would open the Great Northern Nov. 1 with the Boston Lyric Opera company in a repertoire of leading operas. The organization includes J. K. Murray, Clara Lane, Ed Temple, W. H. Clark, and many of the first principals of the Boston Castle Square Opera company. There will be a chorus of fifty, a large orchestra, and the operas will be elaborately mounted. Carmen will be put on for the opening, Faust will follow, and Manager Henderson has great faith in the engagement. David has been a target for bricks and stones so long that I sincerely hope he will fool his traducers and come out on top as he deserves to.

The Good Mr. Best suffered the fate of all good men last Saturday night. He died a natural death at the Grand Opera House. The burial was private, or nearly so, and friends kindly omitted flowers. It was not worthy of McNally, and I don't think that the genial John will shed many tears over it. Try again, John, and when you cast your next play please don't cast the weighty Bob Roberts in a light comedy part or write in a drunk and disorderly scene for dear old Mrs. Yeamans.

That old Chicago favorite, Roland Reed, with the beautiful Isadore Rush, lightened up the gloom at the Grand last night with Broadhurst's funny play, The Wrong Mr. Wright. He was warmly welcomed by a large audience, and one of the boxes was occupied by "Kid" McCoy, Young Griffo, Dan Creedon, and Malachy Hogan, gently to the delight of Julian Reed, who is still the sporting editor of Roland's company. Mr. Reed is here but one week, and will be followed by Madame Modjeska, supported by Joseph Haworth, who will devote her first week to Mary Stuart and Magda.

Julia Kingsley, the talented wife of Bert Coote, of the Reed company, is spending a few weeks here at the home of her parents, enjoying a well-earned rest.

Gillette and Secret Service have had four big weeks at Hooley's—phenomenal weeks, too. The play has two weeks more to run, and the house is nearly sold out for the term. Mr. Crane will follow in A Virginia Courtship and A Fool of Fortune.

Miss Mortimer, Mr. Fremont, and the members of Hopkins' Theatre Stock company are giving a creditable revival of Men and Women this week, while Horace Vinton, Eda Clayton, and the stock over at the Lyceum are presenting La Belle Russe and A Jealous Husband; or, A Kiss In the Dark.

Straight from the Heart had its first Chicago production over at the Lincoln Theatre yesterday before two large audiences, while The Inside Track scored a hit at the Bijou.

Manager Barry gave the patrons of the Alhambra another new farce yesterday. It is called McGinty the Sport, and Joe Flynn is the star.

A Guilty Mother went from the Alhambra to the Academy of Music yesterday, and Lee Townsend paid her car fare.

Your "Call Boy" has discovered that "Punch" Wheeler is now at Huber's New York Dime Museum, but he fails to advise me whether "Punch" is working as a needle-eater or a tattooed man. I should imagine it was the latter, for "Punch" would make a first-class illustrated American.

His French Doll is the bill this week at Clifford's Savoy, and Flynn and Sheridan's Burlesque company is up at his Gaiety Theatre.

The first of the Thomas concerts occurred at the Auditorium Friday afternoon and Saturday evening. Large audiences were in attendance. Companari will be the soloist this week.

With Modjeska this season Joseph Haworth will play Macbeth, Hamlet, Orlando, and Armand, and will be seen in the leading roles in Adrienne Lecouvrier, Measure for Measure, Magda, and Mary Stuart. There's a good job for any able-bodied man, but I believe Joe can do it.

The other day a small boy up in my district threw a stone at another small boy. It hit him in the eye, and broke it—it was a glass eye. The parents of the thrower sued the parents of the thrower for the price of the eye—$10—and the case came before me. There was no dispute about the disaster, but the defendants claimed that it was only an $8 eye. I heard all of the testimony, and then took the case under advisement. What do I propose to do? I'm going to ask Pinkerton about it. He's the best oculist I know of.

"BIFF" HALL.

BOSTON.

A Soldier of France Produced—Many Changes of Bill—News Item of Interest.

(Special to The Mirror.)

BOSTON, Oct. 25.

Fanny Davenport's new play, A Soldier of France, based upon the adventures of Joan Darc (as the programme spelled it), was presented last week at the Boston. The full cast of characters is as follows:

Joan Darc	Fanny Davenport
Charles VII	Henry Jewett
Nicholas L'Oseyen	James M. Colville
Guy de Laval	Albert Gran
Jacques Darc	Charles Barron
Earl of Warwick	Charles W. Stokes
Bishop Beauvais	Albert Lang
Duke D'Alencon	George Lang
Count Dunois	Cunningham Deane
Father Phillipe	Frank Tannehill, Sr.
Pasquerel	William T. Durand
First Jailer	Louis Hendricks
Second Jailer	Robert Ellis
Third Jailer	Ellis Ryse
Brother Martin	Claude Hastings
English Envoy	Fred M. Harris
French Herald	Katherine Power
Messenger	Harry J. Servis
Raymond	Alexander Ferguson
Louis	Herbert Harroun
Agnes Sorel	Marie D. Shotwell
Isabeau Darc	Mrs. W. G. Jones
Hauvette	Frances Hastings
Mengette	Mary F. Sherwood
Catherine	Sallie Pierpont
Dame	Mollie Williamson
Old Harper of Village	Ellis Ryse
Clichet	Melbourne MacDowell

The authorship of the play was not disclosed on the opening performance, but later in the week it was admitted to be the work of Fanny Agnes Matthews, who has constructed in tedious blank verse a drama dealing with the episodes of the life of the Maid of Orleans. As a play the work is disappointing; but the production is excellent. The play opens with Joan as the simple peasant enthusiast, and the first act closes with her realization that she is the one to save France. The second and third acts are laid in the battle camp, where Joan is surrounded by spies and protected by a faithful jester. In the second act Miss Davenport fights a sword combat with J. M. Colville, and proves herself a clever fencer. In the third she dons silvery armor and marches to the front with a choral accompaniment. In the fourth comes one of the most thrilling episodes in the entire piece, where Joan attempts to escape from prison and descends some seventy-five feet by means of a rope, and the drama closes with the march to the stake.

Miss Davenport's company gives splendid support. Melbourne MacDowell, as the deformed jester, make a hit, and Marie D. Shotwell is a vision of loveliness. Praise is also due to Henry Jewett, Charles Barron, and Albert Gran, while Mrs. W. G. Jones also gives effective work.

As a result of the New York success of Maude Adams in The Little Minister, Boston saw The Highwayman in advance of the metropolis. The comic opera was brought to the Hollis Street to-night for a single week's stay with the cast which will eventually present it at the Broadway. Hilda Clarke, the prima donna, is of special interest to Boston people. She has visited here many times, and was one of the party to go to England with the Ancient and Honorable Artillery company, and as a result, the Ancients promise to make the week at the Hollis a continuous demonstration in her honor.

Maud K. Williams, who plays a small part, is also a Boston girl.

Who would have suspected that the Castle Square Stock company had given three hundred performances in Boston? The number counts up when there are two performances a day, and the event was celebrated at the matinee to-day by the presentation of roses to all who attended the performance of Sweet Lavender. The week might almost be termed the Mary Sanders week, as the popular soubrette of the stock company is given her innings this week and has the title-role. Lillian Lawrence is out of the bill this week. Jack Gilmour, the leading man, is congratulating himself that he did not go to Chicago.

Gayest Manhattan is the frivolity inspirer at the Grand Opera House this week. It is the first time that a review has ever been given at this South End house, and the result may be imagined. The production is an elaborate one, and the vaudeville introductions are popular in the extreme.

McFadden's Row of Flats at the Columbia this week will stand as a monument to the way in which Boston readers devour New York Sunday papers, and I will be surprised if there is a vacant seat during the engagement.

This is the last week of El Capitan at the Tremont, and then comes the long anticipated engagement of Mrs. Fiske in Tess. There is no attraction on the road about which there has been so much interest in Boston, and the engagement promises to be a record breaker at the Tremont. All the season there have been inquiries at the box-office, and the opening sale bids fair to be something phenomenal.

The Girl I Left Behind Me is the attraction at the Bowdoin Square this week. Popular prices and popular plays are working wonders at this house, which is now building up a clientele of its own that is most satisfactory from every point of view.

The Sign of the Cross will conclude its engagement at the Museum this week. What a clever actress Gertrude Boswell is! Her performance of the boy Stephanus is quite the gem of the piece, and is the one thing that one cannot forget. Irene Recke and Charles Dalton are wonderfully good in more important characters, but little Miss Boswell's acting is so charming and effective that it deserves much praise. Business continues at its high mark of last season.

The Girl from Paris has brought the standing room only sign at the Park down from the attic, and it will make up for lost time, judging from the way it is called in play for the start of the engagement. The piece has hardly known an empty seat here, and the indications for the remainder of the run are most encouraging.

Lillian Burkhardt is the dramatic star of the week at Keith's.

Neck and Neck is the play given by Frank J. Keenan and the stock company at the Grand this week.

Ethelyn Friend, who was formerly the soubrette in the stock company at the Boston Museum, was married in London last week to Lamar Middleton, a Harvard '96 man, and a native of New Orleans. Miss Friend has been in Paris for several years as the European fashion correspondent of the Boston *Herald* and New York *Tribune*. The young couple will live at 236 Boulevard Raspan, Paris, this winter, and will go to Italy in the Spring.

Amy Leslie, the Chicago critic, was in Boston last week looking as charming as the days when she was the comic opera favorite here.

Mary Anderson did not appear in court at East Cambridge last week in her suit for separate maintenance from Harold C. Brickminster, her young husband. She is on the way to the Pacific with the Under the Red Robe company. The bridegroom's father and the young man himself were the star witnesses of the hearing. The father testified that the son owed him $11,000.

Henry E. Dixey's creditors will hold their first meeting on Oct. 29.

William Courtleigh did conspicuously good work with the Lyceum company here, and made himself one of the most popular of the new members.

Nordica passed through Boston on her way from the Maine music festival. Harry Sanford is her personal representative this season.

Henry Woodruff is one of the most enthusiastic supporters of the football eleven at Cambridge. If you go out to see one of the practice games you are quite sure to find him along the side lines.

There are lots of good things about the printed programmes at the Grand Opera House. Especially sensible is the reading matter about coming attractions. It gives information, and does not drive a man out between the acts.

As a result of the recent theatre disaster in Cincinnati, Inspector of Buildings Dannell has detailed Captain James J. Barry to examine and make special report upon every theatre building in the city proper and suburban wards, and report as to the condition of the trusses, the roof construction, thoroughness of construction, and soundness of timbers. The supervisor is instructed to detail an inspector to examine the strength of the chandeliers in all the theatres and report as to their safety. The commissioner says he does not propose to have any accidents in the playhouses of the city through weakened trusses or wood-work of any kind, if thorough inspection will prevent them.

De Wolf Hopper last week formally accepted The Charlatan, the new opera which will open the next season at the Knickerbocker, New York.

The department of French at Harvard is going to produce Athalie at Sander's Theatre early in December.

James K. Hackett, of the Lyceum, is smiling at the way in which a Boston paper reviewed his work in The Mayflower, a piece in which he does not play. As that paper had six representatives in the audience the slip is all the more curious. Another paper published a signed criticism of a performance given while the critic was delivering a lecture on "The American Drama."

Nat Childs, who left many friends when he retired from the staff of the Tremont, will come to the Museum as business-manager of Never Again.

Quite a number of theatrical friends of the late J. W. Hague attended the funeral services, which were held in the Gate of Heaven Church. The casket was covered with flowers. The burial was at St. Joseph's Cemetery.

Countess Magri (Mrs. Tom Thumb) went to the Food Fair one day last week and gave a demonstration of cooking in the Household Institute. She proved the greatest attraction of the day, in spite of her diminutive size, and was the heroine of a reception which was largely attended by curious men, women, and children.

At the first reception of the Playgoers' Club for the season, the professionals entertained were Gertrude Boswell, Irene Rooke, E. J. Morgan, William Courtleigh, and Lillian Lawrence.

De Wolf Hopper denies the stories of domestic troubles in the report printed in a New York paper of last week. This was his reply to the reporter who was sent to interview him on the subject: "I have absolutely nothing to say regarding the matter. I am sick and tired of denying such statements. I will follow a personal course in this matter. There is nothing to be said. When I say this I speak for all parties interested."

When a Man Marries is not the first play by Julian Field to be acted in Boston. The Kendals played It Was a Dream, but the identity of the author was concealed behind the initials X. Y. Z.

When R. M. Field was in Europe last Summer he saw a German comedy entitled Bockaprunge, which seemed to him to make a certain American hit. So he wrote to Charles Frohman, sending him a bill of the play and telling him how clever it was. He received the reply, "Thank you, but I've owned the American rights for two years." The play was Le Paradise, which is now The Proper Caper.

Grace Atwell has rejoined the Castle Square company.

Edouard José has been in Boston since he closed with Van Biene. He may join The Girl from Paris.

C. W. Currier is manager of the lecture which is to be given at the Tremont, Oct. 31, by Lieutenant Peary, who evidently is taking advantage of the boom in Arctic explorers connected with the visit of Nansen to this city the following week.

Rumor has it that The Walking Delegate may walk out again under a new management. Better not!

From the places near Boston where The Maid of Marblehead has been played come the most encouraging reports. It is probable that the piece will be seen here very soon.

My friend, "The Man With the Lorgnette," of the *Record*, had a funny experience the other day. Some two years ago he wrote a particularly scintillating paragraph about a play, which came back last week, and The M With the L. received from the press agent that very same paragraph neatly typewritten, and appropriately marked "Not duplicated."

John J. Agnew and the Bohemian Club of East Boston are preparing to play Michael Strogoff at Chelsea.

They gave a professional matinee of The Wife at the Castle Square last week, and every company in town was represented and delighted.

The Lyceum company made its biggest artistic hit at the Hollis Street in The Mayflower, which unfortunately had only one performance. New York may not have liked it, but there was something in the flavor that caught here, and the praise bestowed upon the piece and the acting was unanimous. It would have stood more performances.

John Braham seems natural in his old place wielding the bâton at the Park. It is one of the pleasant features of The Girl from Paris to have him back in Boston again.

Shenandoah will be the next play to be revived at the Castle Square.

Every woman in Boston envies beautiful Marie D. Shotwell, the gems which she wears in A Soldier of France, but there are few in Boston who could present such an attractive appearance as she.

Andrew Mack and his company will make a jump from Milwaukee to Boston so as to fill a date at the Hollis Street.

E. M. Holland will rejoin the cast of Never Again for its engagement at the Museum.

JAY BENTON.

PHILADELPHIA.

Collapse of a Company—Prominent Attractions—Good Stock Company Bills—Notes.

(Special to The Mirror.)

PHILADELPHIA, Oct. 25.

The Interstate Theatrical Production Company, Limited, organized for the purpose of producing extravaganzas, etc., held several meetings in this city during the past week, and on Oct. 22 the Board of Directors confessed judgment to William J. Gilmore, which action is the forerunner of the dissolution of the organization. Their first production, The Crystal Slipper, closed on Oct. 23, the company disbanded, and the scenery and costumes are stored in a warehouse. David Henderson did not appear here after being notified several times, and the organization can now be considered a thing of the past. The Crystal Slipper, if put on the road, will be under entirely new management.

A number of stage carpenters were discharged from the principal down town theatres last week, no cause being assigned; but it is said they were known to belong to or be affiliated with the Theatrical Mechanics' Association. No advance or strike was contemplated, but the theatres in question will not recognize the Union.

The Castle Square Opera company at the Grand Opera House is singing Paul Jones tonight to a crowded and fashionable house. Lizzie Macnichol, in the title-role, was warmly received; she shared the honors with Edith Mason, Thomas H. Persse, Elvia Croix, and William Wolff. The season of grand opera, with advanced prices, will be inaugurated Nov. 1 with Lohengrin, and the double company will alternate nightly in the cast. Mary Linck and Signor Del Puente will also be features during the run of grand opera, with increased orchestra and double chorus.

Thomas H. Persse, as Myles na Coppaleen, in The Lily of Killarney last week at the Grand Opera House, delighted his many friends by his truthful delineation of Irish character. This, with his sweet tenor voice, would make him a valuable star in the field of Celtic comedies and dramas.

Under the Red Robe, after three weeks of good patronage at the Broad Street Theatre, closes Oct. 30, and will be followed by Daniel Frohman's Lyceum company Nov. 1, presenting The Prisoner of Zenda, after which comes The First Born.

The Girl from Paris at the Chestnut Street Theatre is a big hit; business is large. The seven weeks' engagement will expire Nov. 6, and will be followed by A Round of Pleasure Nov. 8.

The Chestnut Street Opera House has George Edwardes' English Burlesque company with their musical comedy, In Town, for a two weeks' engagement. De Wolf Hopper follows Nov. 8. Sign of the Cross 22. Richard Mansfield 29.

The Park Theatre has a fine artistic attraction this week in Auguste Van Biene, with his new comedy-drama, A Musician's Romance, presented with new scenery, novel stage effects, and original music. The supporting company includes Anna Mack Berlein, Julie Hanchett, Olive Porter, Grace Thill, Wright Kramer, J. Frank Sherry, W. J. Burley, Frank A. Conner, and Frank Windour. For week of Nov. 1, Two Little Vagrants; Nov. 8, Frederick Warde; Nov. 15, Francis Wilson, two weeks.

Frank Damrosch, the elder brother of Walter Damrosch, has been chosen to conduct the Eurydice Chorus or Orpheus Club, of this city, as successor to the late Michael H. Cross.

Anthony Hope, in readings from his famous works, is booked for two entertainments this week, matinee, Oct. 28, at the Chestnut Street Opera House, and in the evening at the Academy of Music.

Beale's Municipal Band of forty-six pieces begins its weekly Thursday afternoon concerts at the Grand Opera House Oct. 28.

Mrs. John A. Forepaugh has a great card this week at her theatre, which was crowded this afternoon and evening to witness the first presentation at popular prices of E. H. Sothern's great play of Lord Chumley by the stock company, composed of artists of merit and popularity. George Learock fully sustains his reputation in the title role, and is aided by Carrie Radcliffe, Clifford Dempsey, Harry Burkhardt, and others. It is a fine scenic production and fully deserves its success. Saved From the Sea is in rehearsal for coming week.

The Girard Avenue Theatre solicits public attention with the well known play, My Partner, which is new to the patrons, and will command large patronage for the week judging from its initial presentation this evening. It is well cast, with E. M. Bell and Max von Mitzel as the partners; Edwin Middleton as Wing Lee, Valerie Bergere and Amy Lee as the sisters, and Emma Maddern as Posie. For coming week The Ensign.

To judge from its reception this evening at the National Theatre Chimmie Fadden owns the town. The clever character actor, Dan Collyer, plays in the title-role, and is supported by a good company. The week of Nov. 1 will see the first presentation in this city of The Secret Enemy by Elma Grandin and Eva Mountford-Grandin, and their company. Eight Bells follows week of Nov. 8.

The People's Theatre has an original and attractive new play called The City of New York, presented by Moller and Feasler's company. The play is full of startling and dramatic situations, augmented by realistic and sensational scenery as a special feature. Among the scenic features are Grant's Tomb at Riverside, the Bowery, slide for life down a burned lumber flame, etc. Porter J. White, Olga Verne, and Pauline Train are prominent in the cast. Oliver Byron in The Plunger follows Nov. 1. Al. Lipman, Nov. 8; Sporting Duchess, with original cast, Nov. 15.

A Ward of France continues at the Walnut Street Theatre.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged programme to good patronage.

The Castle Square Opera company will not appear in Chicago this season, as stated in some

of the papers. This is on the authority of the management. The company may sing at some future time, if they can obtain a lease of the theatre contemplated.

Gilmore's Auditorium has a big attraction this week in Reilly and Wood's Show. The house to-night is crowded, and twenty-eight people in new and attractive acts in the bill. John and Emma Ray in their latest musical comedy, A Hot Old Time, appear here Nov. 1.

Academy of Music.—Banda Rossa, with sixty artists, Oct. 26, 27. Nansen, with lecture on "Arctic Explorations," Oct. 29. Madame Marcella Sembrich in Concert Nov. 16. Boston Symphony Nov. 8. Inauguration of Grand Opera House by Damrosch and Ellis Nov. 29.

Lizzie Macnichol, the prominent contralto, and a member of the Castle Square Opera company, will be married next April to a well-known Baltimorean.

Sousa's Band played at the Academy Oct. 22, 23. The three concerts were given to the capacity of the immense building and received a royal welcome.

Mrs. Elizabeth Mathilda Forney, widow of John W. Forney, who during his life was prominent in theatrical matters and owner of the *Press*, in this city, died Oct. 22. She had many friends in the theatrical profession throughout the country who will sadly mourn her loss.

Damrosch and Ellis season of grand opera to be inaugurated at the Academy of Music Nov. 29, covering a period of seven weeks, is already an assured success from the subscription list and advance sales.

John Sartain, the well-known engraver and life-long friend of Edgar Allan Poe, Edwin Forrest, James E. Murdoch, etc., is dying at his home here. His residence was formerly the dwelling place of Edwin Forrest, and the tragedian died there. John Sartain completed his eighty-ninth year yesterday. He has charge of the School of Design for Women, and is known as standing at the head of his profession throughout the world. S. FERNBERGER.

WASHINGTON.

Peg Woffington at the Lafayette Square—Margaret Mather, Lackaye and Other Stars.

(Special to The Mirror.)

WASHINGTON, Oct. 25.

The Camille D'Arville Opera company opened to-night at the Lafayette Square in Peg Woffington, a new legitimate opera comique by Harry B. Smith and Victor Herbert, meeting with distinct approval from the large audience present. The story of the opera deals with the romantic life of the great English actress in its earlier stages when her love was still young and fresh. The opera is in two acts, and the scene is laid in England about the middle of the last century. The first act takes place in an English village, to which Peg Woffington, the celebrated comedienne, comes on a brief vacation from the footlights. She lives in the village incognito, representing herself as Margery Homespun, a rustic damsel. A troop of strolling actors led by Joe Wattles, a barn-storming tragedian, comes to the village, and Mistress Woffington discovers them in great woe, because of the desertion of their leading lady from the company. With characteristic kind-heartedness, and love of fun she offers to supply the place of the vanished star, and the actors agree. To this same village comes Captain Adair, a young officer, and Lady Betty Marshall, a London heiress, who have eloped and are about to be married. Peg, in her disguise, meets this couple, and finds that Captain Adair is her own lover, who has deserted her in order to marry the heiress. The tumult of resentment and grief into which this discovery throws her results in a plan for revenge. Returning to London she takes with her the strolling players as her protégés, and the next act takes place in Vauxhall Gardens, the famous pleasure resort of London, at that time. Here Peg appears in the dress of a gay cavalier, Sir Henry Wildairs, a part which she has assumed on the stage. The heiress becomes acquainted with the supposed Sir Henry, and proceeds to fall violently in love with him, her amatory behavior being aided and abetted in the most vivacious and charming manner by Mistress Woffington. Captain Adair's double dealing is carefully revealed in the process, and his discomfiture is complete. In the title-role Camille D'Arville achieved a pronounced success, and was the recipient of much applause. Vocally and in dramatic action the part was given a superb portrayal. Albert Hart as Joe Wattles, the tragedian, appeared to great advantage. Others of a good support were Maude Courtenay, Nettie Lyford, Ada Somers, Rose Krohe, Hugh Chilvers, Snitz Edwards, R. W. Guise, Austin Walsh, Archie Hughes, J. S. Jones, Ernest De Horn, and George Layton. A strong and effective chorus aided in the success. The opera was mounted and costumed in a rich and handsome manner. Herbert Kelcey and Effie Shannon come next.

Margaret Mather's magnificent presentation of Shakespeare's Cymbeline was witnessed by a large audience at the Columbia Theatre. The company comprises Mark Price, Thomas Coleman, Benjamin Ringgold, Eugene Everle, Lynn Pratt, William McVay, Conrad Catzen, J. Wilson Dwyer, William Tonery, Dorothy L. Hote, Mary Bryer, Catherine Murray, Elsie Sterkon, and Genevieve Alexandria. The performance was excellent. The star's artistic impersonation of Imogen was rewarded with strong praise. Romeo and Juliet, The Honeymoon, Deborah, Nance Oldfield, and Lady of Lyons will be given during the engagement. Auguste Van Biene in A Musician's Romance will follow.

Wilton Lackaye in his romantic comedy-drama, A Royal Secret, made a sterling impression on his opening to-night at the New National Theatre. A large audience gave strong expressions of approval. The play is picturesque in scenic equipment, and filled with bright costumes and color of the time of Louis XIV. As the player, Jean Mondory, Mr. Lackaye gives a characterization that enchains the interest and awakens applause and enthusiasm. Edmund Collier, James O. Barrows, Alexander Kearney, Charles Bonnell, R. C. Chamberlain, John Lancaster, Charles Wilson, Ralph Lewis, Fanny McIntyre, Alice Evans, and Britta Griffen are included in the strong support. The Bostonians come next.

In the Name of the Czar attracted a full house at the Academy of Music, where this sensational Russian melodrama, abounding in thrilling scenes and situations, is received with great favor. The play is finely mounted and interpreted by a good company. Human Hearts follows.

On the Bowery commenced to a good attendance at the Grand Opera House. Frank Bush, the Hebrew dialectician, and Chuck Connors are featured. The specialties are good, and the performance throughout was pleasing. Marie Wainwright in Shall We Forgive Her is the next attraction.

The case of Mary Sanders against Richard Mansfield was revived in court last Thursday, when Mr. Mansfield's attorneys filed in the Court of Appeals a petition for a writ of mandamus, directed against the Chief Justice and Associate Justices of the District Supreme Court. The Appellate Court is asked to command said members of the District Supreme Court to first strike from the files of the latter Court an amended declaration, filed therein the 18th of last month, and vacate the order of the lower Court permitting it to be filed. Second, to dismiss the suit for want of jurisdiction; and, third, to grant such other relief as may be appropriate and required.

The sale of seats for the concerts of the Boston Symphony Orchestra season at the Lafayette Square has been most satisfactory, and indicates that the five matinees of this superb organization will be largely attended.

James O. Barrows, the comedian, with Wilton Lackaye, in A Royal Secret, met with a strong reception on his appearance to-night. Mr. Barrows was an immense favorite here during the Summer season of the Columbia Theatre Stock company.

Evangelina Cosio y Cisneros, Karl Decker, and party occupied two boxes at the Columbia Theatre Friday night to witness the opera of Clover by invitation of Manager Frank B. Metzerott and Manager Charles M. Southwell, of the Castle Square Opera company. The boxes were draped with American and Cuban flags. Saturday afternoon the party enjoyed the entertainment given by Professor Kellar, and at night after the public demonstration at Convention Hall the performance of In Town was enjoyed through the courtesy of Business-Manager Francis J. O'Neil and Manager W. H. Rapley, of the New National Theatre.

George W. Denham has been engaged for a leading character role in Joseph Arthur's new melodrama, The Salt of the Earth. Mr. Denham is now busy closing up his cottage and shooting lodge at Four Mile Run, Va.

Washington school teachers attended by invitation the Saturday matinee at the Bijou Theatre to see little Gertie Cochran, the child with the phenomenal memory.

The Castle Square Opera company closed its present season in Washington at the Columbia Theatre Saturday night to a large audience. At the close of the opera, Clover, the entire company sang "Auld Lang Syne."

The Carroll Institute Dramatic Club will shortly give a performance of Rosedale at the Lafayette Square for charity.

Marie Studholme and Rosa Boote, of the In Town company, appeared at a concert given by the pupils of the Central High School on Friday afternoon in aid of the fund for the Central Athletic Association.

The biograph is attracting crowds to Willard Hall at every exhibition. JOHN T. WARDE.

ST. LOUIS.

Henry Miller Opens Successfully—The Stock Houses—A Company Quarantined.

(Special to The Mirror.)

ST. LOUIS, Oct. 25.

An especially strong bill was put on at Hopkins' Grand Opera House yesterday afternoon. The stock company presented the comedy-drama Mixed Pickles, with its laughable situations and complications. The vaudeville entertainment was headed by Marie Tavary, and the two old-time favorites, Lewis and Ernest, were warmly welcomed. The others were Smith and Cook, the Whitney Brothers, Lettanna, George Fuller Golden, and a cinematographe with new views. Treasurer Lester turned them away all day yesterday.

Anton Seidl and his orchestra, with Julie Rive-King, soloist, occupied the Olympia Theatre last night, and to-night the effective military drama The Heart of Maryland, with Mrs. Leslie Carter and a very strong cast, begin an engagement to a fine audience.

Heartease, with Henry Miller as the leading figure, opened at the Century Theatre to-night, and the audience was fashionable and appreciative. The story is interesting, and the incidents introduced are most stirring.

Humanity proved a big attraction at Havlin's yesterday afternoon and evening. The company is very strong. Manager Garen has made a big success with what he calls his "rose matinees" on Thursday, when each lady attending is presented with a beautiful rose. Last Thursday afternoon his theatre looked like a bower of roses, and the plan has met with such success that it is to be continued indefinitely.

The stock company at the Imperial gave the popular and extremely strong drama The Wages of Sin yesterday and last night, and at both performances the capacity of the house was tested. The burlesque, Little Miss St. Louis, is continued again this week.

Manager McManus has inaugurated a season of minstrelsy at his Fourteenth Street Theatre, the opening performance taking place yesterday afternoon. Performances will be given afternoons and evenings at 15, 25, and 50 cent prices. The company this week is headed by Billy Emerson and Billy Rice and a host of others. He will continue them indefinitely, and when the attractions come that he has booked during the season he will send his minstrel company on the road.

The Gay Masqueraders opened at the Standard yesterday afternoon. The company includes a cast of burlesque stars with fine scenery. A lot of new features are introduced, and the two performances yesterday were largely attended.

Lawrence Hanley was ill last Sunday with a throat affection, and Beaumont Smith played his own part in Camille as well as that of Mr. Hanley.

The Indians in The Great Train Robbery at Havlin's last week got a lot of "fire water" on board one night and had a "real" fight in one of the prominent thoroughfares.

Kearney Speedy, the bridge jumper, was in town last week visiting relatives.

Work on the new Columbia Theatre is being pushed as fast as possible.

Colonel Hopkins was in the city last Friday and Saturday arranging for a big boxing contest to be given in a couple of weeks for the benefit of the St. Louis Press Club.

Helen Robertson will make her first appearance with Hopkins' Stock company on Oct. 31 in The Cat and the Cherub.

The St. Louis Exposition closed last Saturday night after a prosperous season of forty days.

The St. Louis Horse Show will open in the new Coliseum to-night. Extensive preparations have been made for the event, and the attendance promises to be very large.

Last Friday night at the Exposition the programme was a request one, and Victor Herbert received any number of floral offerings. One of them was a 'cello, the strings being of real silver, and it cost $150. Last Saturday a reception was given to Mr. Herbert by the directors of the Exposition. The band left here Sunday morning on tour, playing at Louisville Sunday night.

Matt and Jules Grau's Opera company have been quarantined for two weeks near this city in a freight car, after wretched business in New Orleans. It is reported here that the company have suffered great privations.

W. C. HOWLAND.

BALTIMORE.

The Bostonians at the Academy—Double Bill at the Lyceum—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Oct. 25.

The Bostonians began a week's engagement this evening at the Academy of Music, appearing in their new opera, The Serenade. The general public is so familiar with the capabilities of the artists composing this company that mention of their work seems rather superfluous. However, it may not be amiss to say that in the presentation of their latest work they have maintained in all respects the high standard set by its predecessors. The cast was made up of the following singers: H. C. Barnabee, W. H. MacDonald, Eugene Cowles, George Frothingham, Alice Nielsen, Josephine Bartlett, W. E. Philp, Grafton Baker, Harry Brown, Elenor Gunsti, W. H. Fitzgerald, Charles Hawley, and Jessie Bartlett Davis. Nov. 1 The Sign of the Cross.

Never Again was presented to the patrons of Ford's Grand Opera House this evening. Grace Kimball was as charming as ever. The rest of the company included Samuel Read, George Marion, James Kearney, Charles Eldridge, Joseph McKeever, Arthur Maitland, George Scheffer, Ina Hammer, Katherine Florence, Anita Rothe, May Lambert, Alice Maynhall, Lillian Sullivan, Edith Edgar, May Gayler, Fannie Hunt, Vashita Turner, Vivia Ogden, Annie Meaers, and Elsie Kent. The stage was under the direction of Joseph Humphreys. Nov. 1 Joseph Jefferson.

The Lyceum Stock company presented a double bill this evening, opening with John W. Albaugh, Jr.'s, one-act play of the American Revolution, entitled Trenton, and closing with the popular comedy Dr. Bill. In the former play Mr. Albaugh appeared with his company for the first time this season, and strengthened the favorable impression he made last season, in the role of Lieutenant John Truax, New Jersey Infantry, Continental Army. Mr. Albaugh's play is a clever effort, and the manner of its reception should certainly prove encouragement for further work in that line. With Mr. Albaugh in the cast were John Flood, John T. Craven, and Beth Franklin. The role of Dr. Bill was entrusted to William Harcourt. Scott Cooper was excellent as Horton, the Inspector of Police, and Jennie Kennark made a delightful Mrs. Horton. The others in the cast were well up to the mark. Next week the play produced will be Jim the Penman.

The Privateer is at the Holliday Street. Chimmie Fadden is underlined for next week.

At the Auditorium Music Hall Town Topics made a big hit, and, coupled with a good vaudeville bill, proved a very enjoyable entertainment. Next week Milton and Dollie Nobles and a vaudeville combination.

John L. Sullivan's vaudeville company is the attraction at Kernan's Monumental Theatre.

HAROLD RUTLEDGE.

CINCINNATI.

Bills of the Week—Recent Accident Arouses Building Inspectors—Opera Changes.

(Special to The Mirror.)

CINCINNATI, Oct. 25

The Prisoner of Zenda is a popular play in Cincinnati, and its opening at the Grand to-night brought out a large and fashionable audience. The stellar role was assumed by Howard Gould. Next week, Mrs. Leslie Carter will be here in The Heart of Maryland.

The Walnut has a farce-comedy this week and the house was well filled yesterday to witness the presentation of Who is Who, with Joe Kelly and Charles A. Mason in the prominent parts. The play has more of a plot than the usual ones of this genus, and in addition contains a number of vaudeville features. In the cast are Eva Randolph, Fanny Denham Rouse, Blanche Foyer, G. P. Evans, Eddie Giguere, Bert St. John, and others.

The Pike this week offers John T. Sullivan, assisted by Eleanor Barry and Aggie Vars, in a comedy sketch, entitled Captain Huntington. Ada Glasca made her vaudeville debut here last night, and John W. Ransone, in his inimitable impersonation of Mark Hanna, completed the list of top-liners. The attendance at the Pike is steadily increasing.

The Strange Adventures of Miss Brown was put on the boards at the Fountain Square yesterday afternoon for a week's run. It was seen here at the Grand last year, and the business done then will undoubtedly be duplicated, especially as it will be given at popular prices.

Jacob Litt's big production, The Woman in Black, was given an adequate rendition at Heuck's Sunday afternoon. The cast comprised some good actors who greatly pleased their auditors.

Victor Herbert and his band give a concert at Music Hall, Tuesday night, and Anton Seidl's New York Symphony Orchestra will give a concert at the same place the night following.

The Auditorium will be dark beginning with this week, as the Boston Lyric Opera company has terminated its engagement here and has gone to Chicago, where an extended run at the Great Northern Theatre is anticipated. This company has been in Cincinnati since August 5th, and has produced the better class of light operas as they have never been done before, and all at popular prices. Money was made at Chester Park during the Summer season, but the whimsical public did not contribute adequate support at either Music Hall or Auditorium, and the engagement was accordingly brought to a close. Cincinnati's loss becomes Chicago's gain. With the company will go twelve of the chorus of the Queen City Opera company. A. R. Gosling will be connected with the combination, which is to be under the management of Colonel W. A. Thompson.

Brady and Stairs have transferred the bookings of Robinson's Opera House to the Star. It will open again Oct. 31 in Woman Against Woman. Manager Shaw will take with him as many of the old attaches as he can accommodate. Alvah Herman will be in charge of the box-office.

The echoes from the collapse of Robinson's are dying away. Additional fatalities have brought the number of the dead up to five.

The accident aroused the building inspector, and he forthwith made an examination of all theatres. Every one was pronounced safe, after some trifling alterations had been ordered in one of the houses.

Harry Lightwood has joined the Marie Bell Opera company as leading comedian and stage-manager. Dan Young has under consideration a proposition from the Boston Lyrics.

Manager D. H. Hunt, of the Pike, is back from a two weeks' visit in New York, where he went in quest of top-liners. WILLIAM SAMPSON.

THE LATE EDWIN JACKMAN.

Edwin Jackman, who was killed in this city on Oct. 5 by a runaway cab horse, was born at Champion, N. Y., near Watertown, in 1874. He came to New York six years ago, and two days after arriving in the city had engaged with The Country Circus for a chorus part, being recommended by Dan Rice, the veteran showman. From that time until his death he never wanted for engagement. His second place was with The Bostonians in Robin Hood and The Maid of Plymouth. Engagements followed with The Fencing Master, Irish Inspiration, Cinderella, The Viking, the Casino reviews, The Speculator, Very Little Faust, and De Wolf Hopper. He was a valued member of the latter's company at the time of his death, and may be recalled as one of the big fellows who carried Mr Hopper on the stage in the last scene of El Capitan.

Mr. Jackman was a favorite pupil of Tom Karl, who had much faith in his superb bass voice. He married, two years ago, Marguerite Meagher, now playing in The Geezer. His wife was with him at the time of the fatal accident, and her life he saved at the cost of his own. Originally intended for the priesthood, Mr. Jackman was a regular attendant of the Roman Catholic Church, into which he was baptized just before his death. The remains were buried in Brookside Cemetery, at Watertown.

Mr. Jackman was a son of Daniel S. Jackman, an oldtime minstrel, and brother of Abi S. Jackman, whose successful novel, "Fatima," made her prominent a few years ago. She has written another novel, "A Saintly Sinner," which she has dramatized before publication; three light operas, The Queen of Hearts, The Corsair Queen, and Lucille; and a play, A Modern Sappho, besides a popular song, "Just One Short, Sweet Hour." Miss Jackman, who is possessed of unusual beauty, and a high, sweet soprano voice, is now in this city, preparing for an early appearance upon the stage.

SAID TO THE MIRROR.

E. J. HENLEY: "For years past the establishment and conduct of an 'Independent Theatre' has been a favorite dream of mine, and in addition to staging and producing the several works of the different modern masters, I look forward to doing the best work of my life as an actor. Regular prices are to be charged at the performances, and this augurs well for the success of the enterprise. The best actors and actresses obtainable in New York will be engaged, and perfect productions will be assured."

"DUB" RINALDO: "I wish to emphatically deny the report that I have retired from the profession. I have never considered nor hinted at such a thing, and why such an assertion should have been made I am unable to understand. I am now rehearsing and will soon appear in My Father's Son, a new play by Frank Irwin."

EDWARD OWINGS TOWNE: "David Henderson is quoted as saying that he would open the Great Northern Theatre, Chicago, with the original Castle Square Opera company from Boston as the attraction. Mr. Henderson opened negotiations with the management of the Castle Square Opera company, but not being able to come to terms the negotiations fell through. It seems now that he has made a deal with persons known as the Boston Lyric Stock company, and proposes to trade on the good name of the Castle Square Opera company by using the name of that organization. I have been retained by Charles M. Southwell, manager of the Castle Square companies, to prevent Mr. Henderson from using the name of the Castle Square Opera company for his organization at the opening of the Great Northern Theatre. It is the intention to take the complete Castle Square Opera company organization to Chicago for an engagement at another theatre. If Mr. Henderson or any one else attempts to make a production in Chicago under the name of the Castle Square Opera company I shall proceed at once to file a bill and obtain an injunction restraining the performance."

GERTRUDE FORT: "On Sept. 17 I signed a contract with David Henderson, general manager of the Interstate Theatrical Production Company, for a season of thirty weeks, with the usual clause requiring the company to give me two weeks' notice. Mr. Henderson, on behalf of the company, agreed to pay my fare to Chicago, where we were to rehearse three weeks; to provide all costumes except tights, shoes, wigs, feathers, and gloves. I went to Chicago at an expense to me personally of $80. The company played in Cincinnati one week, and was brought to Gilmore's Auditorium, in Philadelphia, by Mr. Gilmore and C. H. Yale. On Monday night, Oct. 18, a notice was handed to me that the season of the Crystal Slipper company would close Saturday night, Oct. 30. On Saturday night, Oct. 23, I and the other members of the company were called into the office and offered our board bills and fares home by W. J. Gilmore and C. H. Yale. I refused to accept such a proposition, as I had received only one week's salary on my contract. And the company, moreover, had not provided me with costumes as agreed, and I provided them myself. I was then offered one week's salary, less my fare to Chicago and items charged to me which I had never had, and for which no vouchers could be shown, thus leaving the amount almost nothing."

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

BROADWAY.—The Idol's Eye.
DALY'S.—The Circus Girl, 8:30 P. M.
EMPIRE.—The Little Minister, 8:20 P. M.
FIFTH AVENUE.—The Devil's Disciple.
FOURTEENTH STREET.—Cumberland, '61.
GARDEN.—A Bachelor's Romance.
GARRICK.—A Stranger in New York, 8:30 P. M.
GRAND OPERA HOUSE.—McSorley's Twins.
HERALD SQUARE.—The French Maid.
HOYT'S.—The Proper Caper.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8:15 P. M.
LYCEUM.—Lord Chumley.
PEOPLE'S.—The Plunger, 8:15 P. M.
PLEASURE PALACE.—Vaudeville.
PROCTOR'S 23d STREET.—Vaudeville.
STAR.—The Fair at Middletown, 8:15 P. M.
TONY PASTOR'S.—Vaudeville.
WALLACK'S.—R. S. Willard.
WEBER AND FIELDS'.—The Glad Hand.

The Mirror in Philadelphia.

THE MIRROR is sold at several hundred places in Philadelphia. Nixon and Zimmerman have influenced five hotel news-stand keepers in that city to throw THE MIRROR from their counters, threatening that if the five hotel news stand keepers did not do so Nixon and Zimmerman would take from the news-stand keepers the sale of tickets to Nixon and Zimmerman's theatres in Philadelphia. These stands are in the Continental Hotel, the Hotel Walton, the Hotel Stratford, the Bingham House, and the Hotel Hanover.

THE MIRROR has a circulation so certain and so general that this action as to it is absolutely insignificant. But for the convenience of those who have been in the habit of buying THE MIRROR at the hotels affected, the location of the near-by news-stands that do not sell theatre tickets and do sell THE MIRROR is published below:

Near the Continental, Leon Accoé, Southwest corner Ninth and Walnut Streets, and H. Heins, Southeast corner Tenth and Market Streets.

Near the Hotel Walton and the Hotel Stratford, the Union News Company's stand, Hotel La Fayette, Broad Street, and the newsdealer on the Southeast corner of Broad and Chestnut Streets.

Near the Bingham House, J. Treacy, Northwest corner Eleventh and Market Streets.

Near the Hotel Hanover, G. Fulton, Northeast corner of Arch and Twelfth Streets.

The department of French at Harvard University, which has done several notable things in a dramatic way, will give three performances of Racine's Athalie in Sander's Theatre in December. The play has been selected as the most perfect example of the French classical tragedy of the seventeenth century, and will be given with Mendelssohn's music, the vocal parts by one of the leading societies of Boston, and the orchestral parts by members of the Boston Symphony Orchestra. The cast, which will include students, graduates and instructors of Harvard University and Radcliffe College, assisted by ladies in Boston and Cambridge, will be large, and the play will be produced in a manner befitting the university. Such events as this add dignity to native dramatic effort at a time when the artistic in the professional theatre is sought absolutely to be subordinated by a money-changing cabal.

PUBLICITY.

The Mirror this week adds another chapter of journalistic comment to the chapters that have before been published in these columns on the so-called Theatrical Trust.

Publicity is the salt that will save the theatre of this country from putrefaction. The Mirror long ago sounded an alarm against the band of adventurers who imagined that they could manipulate the amusement business for their sole gain, and the alarm has been heard.

Reputable and influential newspapers in various cities now see the danger of utter demoralization that threatens the theatre through the associative schemes, marked by clannish greed and selfishness, of certain persons who compose the so-called Theatrical Trust, and those newspapers, as conservators of a great institution in which all the people are concerned, are coming forward in defense of the best interests of the stage as against the mercenaries who threaten its welfare.

The result of a formidable newspaper opposition to Trust methods in the theatre is seen in the frantic efforts of those vitally concerned in the so-called Trust to stem the tide that is rising. That tide will never be stemmed until the Trust is disintegrated—until those who form it are thrown back upon legitimate individual effort, if they continue in the business of amusement, with full and free competition facing them, and with the best theatres of the country bidding openly for the attractions that the patrons of those theatres want.

The newspapers of the country are becoming alive to the Trust's system of double-dealing, of false pretenses, and of misrepresentation, and to the efforts of the Trust to foist upon the public, in place of what the public desires, the organizations of individual members of the Trust, who, not satisfied with the business of fishing, also wish to cut bait.

The Mirror has been covertly threatened with legal process for libel by certain members of the so-called Trust. The Mirror does not intend to libel anybody. As the organ of the American theatre, however, it purposes to continue to tell the truth, and it wishes only to add that the truth will serve its every purpose.

A CHARACTERISTIC SPEECH.

In a recent address at Birmingham, Sir Henry Irving again revealed his devotion to the theatre—even the traditions of the player seem to be of his very fibre—in a speech in which he said:

One thing delights me—I am glad to find you holding fast to the idea that the theatre plays a not unworthy part in the lives of the people. Most of us have indulged in day dreams of the wonders we should achieve if we were millionaires. My own ambition in that estate of financial blessedness would be amply gratified if I could take a company of strolling players through every village, and lighten the dull round of uneventful lives with the lamp of dramatic imagination. I had an interesting conversation not long ago with the hard worked vicar of two parishes in the Eastern counties. We sat down together by the wayside and discussed the entertainments of the English peasantry. It was a sore trouble to him that he could not raise money enough to build a suitable hall for the higher recreations of his parishioners. I confess that at the moment, reflecting how many practical and broad-minded clergymen must be in the same case, I wondered that so little of the millionaires' beneficence flowed in this channel. It is a subject well worth the consideration of people who suffer the misfortune of possessing more money than they know what to do with. They might introduce the strolling players—myself, for example and my companions—into many a hamlet which is now as unconscious of a solitary spark of imagination as its rude forefathers. I daresay you would hear a good deal about stagestruck villagers and the awful effects of the theatrical poster, but the world would be widened for many minds, and the seeds of wholesome fancy yield abundant harvest.

It is this spirit of loyalty to the theatre that has made Irving so potent in maintaining and adding to the dignity of the stage. And aside from this his speech breathes a vital and practical philanthropy which philanthropy's professors can hardly parallel.

It is said that a well known opera singer, who drew an enormous salary in this country and yet cooked his own beefsteak and onions over the gas in a cheap lodging, where he also washed his clothes and darned his stockings, has lost his $350,000 by real estate speculation in Italy. Poor fellow! It is to be hoped that his voice remains.

Paris has condemned Bulwer's Richelieu on the ground that it is too untruthful even for the stage. And yet the play will continue to be accepted by audiences outside of France as a very interesting drama of its kind. The play, like poetry, must have license, even though localities be loyal to the truth about their heroes.

English journals are discussing the rights and limits of criticism. But even English journals will not determine those rights and limits.

PERSONALS.

Hope.—Anthony Hope began his American lecture tour last Tuesday in Brooklyn, reading enjoyably from his popular writings.

Ives.—Alice E. Ives has written for a newspaper syndicate an article about "The Stage Aspirant," which contains no end of wholesome advice.

Coghlan.—Rose Coghlan will probably play the leading character in the Drury Lane melodrama, The White Heather, to be produced by Charles Frohman at the Academy of Music Thanksgiving week. Manager Frank L. Perley has offered her services for the opening weeks, but she will return to The Sporting Duchess for its Chicago production in January, as she is under contract with Mr. Perley for the season.

Duse.—Eleanora Duse's health will compel her to remain in Italy during the Winter, it is said. She is reported to contemplate an appearance in Berlin in the Spring in the Antigone of Sophocles.

Russell.—Annie Russell will originate the leading role in Charles Frohman's production of Joseph Arthur's new play, The Salt of the Earth. Miss Russell will remain with Sol Smith Russell until the end of his engagement at the Garden Theatre on Nov. 13.

Damrosch.—Frank Damrosch was dined last Friday by the Orpheus Club of Philadelphia, in honor of his accession to the leadership of the club.

Jefferson.—Joseph Jefferson addressed the students of Yale College last Friday, speaking entertainingly upon "The Drama."

Goodfriend.—Mrs. Ida Jeffreys Goodfriend read an interesting paper about Eleanora Duse at Professional Woman's League meeting last week, mention of which was inadvertently omitted in The Mirror's report of the event.

Dressler.—Marie Dressler is not ill, and has no intention of retiring from the stage, as was reported in a newspaper last week. Courted Into Court, in which she plays the leading role, is in Providence this week, and next week will be at the Grand Opera House, New York.

Harris.—William H. Harris will go to Boston late in the week to be present next Monday night at the opening at the Hollis Street Theatre of Andrew Mack in Ramsay Morris' new play, An Irish Gentleman.

Sire.—Henry B. Sire, of the Bijou Theatre, had a narrow escape from drowning last week. His steam yacht *Robin* went ashore near Fire Island, and Mr. Sire and his party were rescued with difficulty.

Mackenzie.—Miss Mackenzie, who will play the part of Jean in the production at the Haymarket Theatre, London, of The Little Minister, is the daughter of Sir Alexander Mackenzie, who, by the way, composed the incidental music for The Little Minister.

Lytell.—Mrs. William Lytell is so ill that the doctors and her friends are beginning to despair of her recovery.

Wyndham.—Charles Wyndham is to have a theatre for himself in London. It will be situated in Charing Cross Road. The plans are completed and the building operations will be begun in the near future.

Frerar.—The name of Louie Frerar is now upon many tongues in the London theatrical world. This actress has made a phenomenal hit in the new farce at the Royalty Theatre, O Susannah. A three-act comedy will be written for her by Silvanus Dauncey and George B. Day.

Barrett.—Wilson Barrett and his company will leave London for Australia on Oct. 29.

McCloud.—Mrs. McCloud, backer of several theatrical enterprises, has purchased a half interest in A Bachelor's Honeymoon, and is considering a professional appearance.

Olcott.—Chauncey Olcott will open the next season of the Fourteenth Street Theatre, presenting at that house next September a new Irish drama by Augustus Pitou.

Sothern.—E. H. Sothern will continue his revival of Lord Chumley for a fortnight, when he will present his last season's play, An Enemy to the King, and his original success, The Highest Bidder. Marguerite Merington is revising 'Change Alley.

Rockwell.—Among Rose Eytinge's numerous successful pupils Florence Rockwell, now playing Alice in Cumberland '61 with so much charm and distinction at the Fourteenth Street Theatre, is a faithful and satisfying testimony to the excellence and thoroughness of Rose Eytinge's work. Nothing demonstrates the breadth of achievement under her system so completely as the unvarying success of her pupils.

Nielsen.—Alice Nielsen, prima donna of The Bostonians, has recovered from the severe operation recently performed in Boston, and will rejoin the company next week at Washington.

Dixey.—At a reunion of the Dixey family in Boston a few days ago four generations were represented, Henry E. Dixey being surrounded by his grandmother, his mother, and his son.

Ritchie.—Adele Ritchie has made a genuine hit in London as a comic opera singer, and will proceed to Paris to study for an operatic career.

Adams.—Maude Adams and The Little Minister will move on Nov. 8 from the Empire to the Garrick Theatre. John Drew will follow at the former, and A Stranger in New York will shift from the latter to Hoyt's.

Goodwin.—Nat C. Goodwin was served last week with papers in a suit projected by one Stanislaus C. De Soissons, of Boston, who wants $15,000 for a play manuscript said to have been submitted to the comedian.

Cottrelly.—Madame Mathilde Cottrelly has been engaged by the managers of 1999 to stage that opera at the Casino.

AS OTHERS SEE IT.

STANDING UPON A VOLCANO.

Chicago Times-Herald.

The report that the Schiller company would disband, evidently inspired, or at least encouraged, by the arrogant influence that seeks to rule or ruin the entire theatrical business of the country, was not warranted by the intentions of the management. It is of a piece with the underhand attempts to discredit the production of The Cat and the Cherub, and probably comes from the same source that promoted the wreck of the Great Northern Theatre.

It might be difficult to convince the people who are responsible for these unfair and intolerable practices that they are standing upon a volcano likely to burst into flames at any time. The newspapers in this country, with the exception of two or three subsidized sheets in New York, believe in fair play. They do not understand why local theatrical interests all over the country should be the plaything of conscienceless New York speculators, and they are all likely to say so with emphasis at any moment.

A RECORD OF MISFORTUNE.

New York Daily News.

The Theatrical Trust has not been conspicuous for anything this season, save its failures. The record of misfortune began with a farce so irredeemably dull that even the Trust's "deadhead" supporters would not attend its performances. Then came that dismal English musical piece. Nowithstanding the booming this play received from newspapers that cater to the Trust it was a stupendous failure. While it occupied the stage the house was continually wrapped in gloom, and persons who were lured into going there were so affected by the soporific dullness that it took days for them to regain their wonted good spirits.

At another theatre was produced a piece of coarsest texture—one that even a Tenderloin habitue felt ashamed of. Its fate was settled from the start, for there are not enough people in New York who will patronize the sensuality of a billygoat on the stage to enable the manager producing to pay running expenses.

Another theatre, which has been "hoodooed" ever since the Trust got control of it, has been such a quiet, unfrequented spot that its box-office incumbent fancies he has been translated to Philadelphia, and it is said that when a patron appears it is considered an event of sufficient importance to be marked with a red cross on the wall.

The Trust, it will be seen, is not having a "dollary" time in Gotham. Reports from the independent theatres in the city show that the theatrical business is much better this season than last.

THE TRUST'S MODUS OPERANDI.

Milwaukee Herald.

The Trust set itself the task of furnishing to the large cities of the East eighteen weeks of bookings of first-class attractions or combinations. To this Eastern group of cities additional circuits were added, and thus it further strengthened its association and made free commerce impossible.

If to this business combination had been allied an artistic aim it would have been of great benefit to art and to the "dear public." But the results are quite different. First of all, the houses in direct ownership of the Trust get the best attractions through the season. The houses which get the second best attractions are the theatres which have been willing to give up the largest share of their profits. The same system of favoritism has been applied to the attractions. Theatre managers and managers of attractions making up the files of the Trust are thus far worse off than their independent competitors.

A local manager of a theatre belonging to the chain of theatres controlled by the Trust merely occupies the position of a janitor. Where a local manager was formerly free to deal directly with the best attractions for his theatre, he must now take what is given to him. In this way he must be prepared to see a favorite star's time suddenly shifted or canceled to favor other cities. He must be prepared, furthermore, to pay from his own purse for the misleading and extravagant advertisements that are demanded for all attractions booked by the Trust, while in his house programme he is forbidden to advertise attractions outside of the Trust until they are compelled through losses to fall a prey to the theatrical octopus.

Where is art?
Art is swooning and dying.
Long live the Trust!

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Sept. 6 to Oct. 2, 1897.

Among the Moonshiners. By B. G. McFall.
The Broken Bowsprit. By James Richard Condrin.
The Heart of the Klondike. By Scott Marble.
Shanty Town.
Rip Van Winkle. By William Akerman.
Der Liebesgott. By L. Varney.
Phyrne. By L. Ange de Lassus and C. Saint-Saens.
Der Barenhauter. By Hermann Wette.
Washington, or the Revolution. Act 2. By Ethan Allen.
The Sunny South. By Albert A. Andruss.
The Vizier's Daughter. By Rene Stretta.
The Mermaids. By William Gayer Mackay.
Poor Jonathan. By Hugo Wittman, Julius Bauer, and Carl Millocker.
On Land and Sea. By Clarence Burnette.
The Willow Inn. By John F. Milloy.
The Man In Black. By Espy Williams.

LETTER TO THE EDITOR.

WHAT IS THE REMEDY?

Philadelphia, Oct. 19, 1897.

To the Editor of The Dramatic Mirror:

Sir.—I have read in your columns of the injustice the bill-posting monopoly of Philadelphia is heaping upon the managers of this quiet city. During the last month this monopoly has been covering every available space it could find with billboards, and for this privilege in each case it gives a season ticket for a theatre, but I understand that several theatres in which certain persons concerned in the bill-posting monopoly are interested are not included in this season ticket arrangement. Now, that is injustice to the other theatres and also to traveling managers whose companies play in the theatres. Two-thirds of these boards are covered with mercantile matter, and every week along comes a billboard ticket admitting two to a theatre and the traveling manager is paying this bill posting monopoly for the privilege of advertising some mercantile house. I believe these billboard tickets are worse than the lithograph tickets.

What is the remedy? Fair Play.

THE USHER.

In the news columns of this issue authoritative announcement is made that a powerful combination of independent managers is being formed to compete with the arrogant Theatrical Trust.

Last Spring there were rumors of such a combination, but they had little basis. At one time an alliance of leading stars was nearly consummated for the purpose of resisting the Trust, but owing to the treachery and desertion of its promoter at the eleventh hour it came to naught.

The present movement has men of brains, experience and ample capital at its head, and plans are being formulated on a basis of great magnitude. It will not only have equity in dealing with attractions for its platform, but it will cover the country North, South, East, and West, and will be equipped to cope with the Trust at every point.

The names of the men associated with this enterprise are known to me, but for a few days, while plans are in process of completion, they are withheld by request from publication. Within a fortnight the personnel of this Trust opposition and the scope of its operations will be given to the profession. This news comes at an auspicious moment. No doubt, when timorous stars and attractions find a broad avenue of escape from the clutches of the theatrical throttlers they will seize it.

There is nothing like force of example to stiffen weak backbones.

The fierce white light thrown into the dark and noisome crannies of the Trust by THE MIRROR, by the way, has aroused the conspirators to a frenzy of fright and desperation, and this panic has been intensified by the exposure and criticism of influential newspapers in various parts of the country.

The handwriting on the wall is unmistakable and the throttlers of the Trust know it.

But of this more anon.

For several weeks work on the CHRISTMAS MIRROR for 1897 has been in progress.

The design for the cover has been selected, and it will be as snappy, *chic* and irresistible as anything that it is possible to produce outside of Paris.

A number of new and highly attractive pictorial and literary features will be introduced this year.

THE MIRROR'S readers are promised that its seventeenth holiday annual will eclipse the best of its sixteen forerunners—and that is saying a good deal.

The threat to increase the rate for bill-posting in Philadelphia was renewed last week. The amount of the raise which it was recently attempted to enforce was twenty per cent. above the old prices.

Managers of attractions are watching this matter with considerable interest, while the independent Philadelphia managers are determined not to accede to the advance. Rather than that they assert that they will arrange to do their own bill-posting.

Managers may rest assured that THE MIRROR will keep them reliably informed of developments in this matter.

The independent theatre, under the direction of the *Criterion*, has completed plans for its opening performance, which will take place on the afternoon of Nov. 18 at Hoyt's Theatre.

The play selected for the initial representation is Ibsen's John Gabriel Borkman, which was acted in London not long ago, but which has not yet been given in America. The second performance is set down for ten days later. The bill on that occasion will consist of three one-act plays.

Mrs. Davidson, proprietress of the *Criterion*, has subscribed the money necessary to cover the expenses of ten performances. The artistic side of the enterprise is in charge of Henri Dumay and a committee of literary men.

The project has no money-making object in view. Its promoters are not desirous to appeal to the general public, but to the minority that constitutes "the aristocracy of brains"

The only use theatre ticket speculators seem to have is to advertise a popular success. They are supposed to congregate about theatres where the public is thronging, and that is why sundry managers who declaim against them publicly are secretly proud of their presence.

Any manager who is really desirous to get rid of these pests and who has no entanglements that prevent him from refusing them the pick of the ticket rack before the public has a chance to buy, has no difficulty in finding a remedy.

Mr. Daly does not raise a hue and cry about the speculators, but he keeps tickets away from them, and his patrons are not annoyed by their importunities at the door of his theatre.

All sorts of strange things are happening in the theatre world.

The Century Theatre, of St. Louis, has two scales of prices now, graded to the character of the attraction presented. The "light and airy" entertainments are offered as cheap bargains, while "good goods" come higher.

The former magician who juggles with the drama in Cleveland's leading theatre apparently is not satisfied with present conditions there, although he has been one of the most enthusiastic "rooters" for the would-be theatrical monopolists.

In an interview the other day this manager announced that next season he will try the experiment of establishing a stock company in Cleveland. He is moved to this because, among other reasons, "many of the old stars are dead and no young actors are stepping forward to fill their places."

SARCEY'S REVIEW OF SECRET SERVICE.

M. Francisque Sarcey has been giving his views to the Paris *Temps* upon Secret Service. Every Monday the dramatic events of the previous week are reviewed by his critical pen with a seriousness and amplitude more like magazine than newspaper treatment. Following is his review of Mr. Gillette's play:

"The Theatre of the Renaissance has just reopened. The management has given, in the absence of Madame Sarah Bernhardt, a drama adapted from an American piece by Mr. Gillette, which, it is said, has created a furore in New York and London. The adaptation has been made by Pierre Decourcelles, the lucky author of The Two Vagrants, which is approaching its thousandth representation. I doubt if Secret Service will run so long. It is a drama that has the double defect of being somewhat cloudy and very incoherent. It is only at the last act that the author gives the personal description of the dramatis personæ, which we should have at the beginning in order to comprehend and follow with interest the action in which they are all mingled. This is an Ibsen process. But it is well to know there is no shadow of any relation between Ibsen (in all his work a lordly genius and a theatrical man), and this little American dramatist, who seems to me but an ordinary mechanic.

"He has brought forth nothing new. We have seen bits of it everywhere; the spy adopting that career through patriotism. But in this kind of plays we do not ask too strenuously for originality in the leading idea, because everything is in the treatment. This play is not a drama; it is a pantomime. Theatrical effects tread on one another's heels, neither prepared for nor explained. Not one scene of any repose. Some one alongside of me said: 'I should think it was a cinematographe!' The comparison was true and striking. I have been assured that one of the features of the piece which made its success in New York and London was the perfect imitation of the noise of a squadron of cavalry passing in the street under the windows. The Yankees and the English are entranced with such a trick. It left us coldly unmoved. As if the passing of this squadron would have set us trembling for the fate of the actors on the stage. Hardly, for it was an incident to the mounting of the play. Of what use then? It would be almost as if, in the theatre, the action of a piece had been brought to a standstill so as to leave the audience free to hear the noise of a storm which had no bearing on the plot. It is a singular thing, but there is nothing, I do not say interesting, but clever, that is shown in this drama except two or three episodic scenes which could easily have been cut out, but which I suspect that Decourcelles had the kindness to interpolate.

"There is a lad of seventeen who is flirting with a young girl of his own age, Caroline Mitford. She is a brave young patriot. She could only love a boy who would fight for his fatherland when war is declared. The young fellow is fired with her enthusiasm. He goes off, and finds the trousers of his big brother. 'Cut them down to the length of my legs,' he says, 'I am going to enlist and march.' She claps her hands at the idea, and promises to reward him with her hand in marriage if he returns a conqueror. These are the little bits of comedy that are rather amusing in a piece which is not interesting, and which is not worth the trouble of describing.

"But why borrow of our neighbors pieces of this current style? We make them better than they do. Why does Mr. Decourcelles, who is very skillful in his business, seek for inspirations on the other side of the ocean?"

ANTHONY HOPE'S READINGS.

Anthony Hope Hawkins, the eminent English novelist, made his first appearance before a New York audience Monday morning at 11 o'clock at the Lyceum Theatre. He was greeted with an enthusiastic and appreciative audience, all of whom were evidently familiar with the works of the popular author, and hence quick to catch the trend of the selections which he presented.

Mr. Hope is as happy in his style of delivery as he is with his pen. An Oxford graduate and a member of the English bar, his trained and fluent utterance is a delight to all listeners. His programme embraced a wide range of subjects, from the airy humor of "The Dolly Dialogues" to the dramatic scenes of The Prisoner of Zenda, his selection from the latter being the pathetic scene of farewell between Princess Flavia and Rudolf Rassyndall. His portrayal of "The Dolly Dialogues" called forth frequent ripples of laughter and applause in appreciation of the delightfully inconsistent femininities of Dolly Foster as she regales Sam Carter with the congratulatory messages she has received on her approaching marriage. Such prolonged applause greeted this selection (which was the final one on the printed programme) that Mr. Hope generously added an extra number, depicting the dialogue between Mr. Carter and his love-lorn cousin George in "Strange but True."

Mr. Hope's readings might rather be styled recitations, for, aside from momentary glances at the book lying on the desk before him, he merely relates to his audience in simple fashion the story in hand, making it so realistic that its characters are literally before you.

A BOARDING HOUSE FIRE.

The theatrical boarding house of Mrs. Boyd, in Danbury, Conn., caught fire on Oct. 30. Several members of Ullie Akerstrom company were stopping at the house, and Minnie De Haven lost several costumes and other valuable possessions. No loss was suffered by the others of the company. Mrs. Boyd was severely burned about the face and hands. Her loss will amount to some hundreds of dollars.

TO OPPOSE TRUST METHODS.

Managers of Brains, Determination and Capital Organizing a Far-Reaching Association.

THE MIRROR is able to announce, upon reliable authority, that an anti-Trust chain of theatres is now in process of formation.

It comprises a body of managers controlling one or more first-class theatres in every large American city and one theatre in London. Its headquarters will be situated in New York. Prominent managers of this city, Chicago, and Boston are the leading spirits in the movement.

The aim of this opposition alliance is to offer facilities to first-class attractions to make unexceptionable routes on equitable terms, and to secure to the theatres interested the most desirable bookings. In other words, its purpose is to emancipate the theatrical business from the Trust's thralldom and restore the equilibrium of dramatic business throughout Amercia.

The men active in this matter are determined. They are fully qualified in respect to brains and capital to carry out this practical plan to break the hold of the arrogant and dictatorial clique that seeks not only to reduce the earnings of artists, but to decide what the people of this country shall, or shall not, have in the way of amusements.

The promoters inform THE MIRROR that within two weeks all details will be ready for public announcement.

SMALL BUSINESS.

Several days ago THE MIRROR received five letters, one of which follows:

PHILADELPHIA, Oct. 11, 1897.

The Dramatic Mirror Co., 40th St. and Broadway, New York City.

GENTLEMEN:—Messrs. Nixon and Zimmerman refuse to have their tickets sold at my stand on account of your paper being handled by me, and as my ticket business for their theatres is much larger than the sale of THE MIRROR, you will please not send me any more issues.

Respectfully yours,
E. B. VOORHEES.

General Theatre Ticket Office, Continental Hotel.

All of the five letters bear evidence of having been manifolded and presented to the five individual newsdealers for the signatures of those newsdealers.

One reading the foregoing sample letter need not exercise the imagination to locate the origin of all of them. Members of the dramatic profession and others who have regularly bought THE MIRROR at the Continental Hotel, Philadelphia, will find this paper on sale at the stand on the Southeast corner of Ninth and Walnut Streets, and at the stand on the Southeast corner of Tenth and Market Streets, both near by. Both of these stands, by the way, sold in addition to their usual number last week enough copies of THE MIRROR to balance the former sales at the Continental Hotel.

Letters the exact duplicate of the one above reproduced, except as to their signatures, were received by THE MIRROR from the newsdealers in the Hotel Walton, the Hotel Stratford, the Bingham House, and the Hotel Hanover.

The Union News Company's stand in the Hotel La Fayette, and the news-stand at the Southeast corner of Broad and Chestnut Streets, both near the Hotels Walton and Stratford, sell THE MIRROR.

The news-stand on the Northwest corner of Eleventh and Market Streets, near the Bingham House, also sells THE MIRROR.

The newsdealer on the Northeast corner of Arch and Twelfth Streets, near the Hotel Hanover, also sells THE MIRROR.

And there are some hundreds of other stands scattered about Philadelphia that sell THE MIRROR.

ENGAGEMENTS.

Olive May, for The White Heather.

Bertha Waltzinger, for 1999, underlined at the Casino.

Grace Thorne Coulter, for The Salt of the Earth.

Etelka Wardell, for For Liberty or Love.

Frederick Backus, for The Foundling, with Cissy Fitzgerald.

L. F. Gottschalk, as musical director for The Wizard of the Nile, and Louis Cassavant, to play his old part, Cheops, in the same opera.

Douglas Lloyd, now with The Proper Caper, for The White Heather.

In the cast of The Gay Matinee Girl Manager Edwin P. Hilton has made several changes, Billy Hart taking the place of Jerry Hart, Myrtle Franks replacing Beatrice Leo, Trixie Coleman succeeding Fern Melrose, and Arthur E. Davison, Thomas Clifford, Berna Devore, Myrtle Brocee, and Mollie Rogers being added to the company. Mr. Hilton starts on his Pacific Coast trip with a strong company.

Phyllis Morton, with Horace Mitchell, for The Burglar.

Arthur E. Moulton, to play Chips in A Railroad Ticket.

Helen Armstrong and J. R. Armstrong have left Two Little Vagrants to join the Grand Opera House Stock company at St. Louis.

Mrs. Annie Yeamans, with Edward Harrigan.

Sara MacLaren, for the part of Mrs. Honeycomb in the Western The Girl from Paris company.

Jacques Martin, for Timothy Hucklebridge in The Foundling.

William Park, who will be remembered as the treasurer and press-agent of the Star Theatre, Buffalo, and as an attache of the Princess Theatre, Toronto, has been engaged as business-manager for Mlle. Rhea.

Emelie Melville has been specially engaged to play this week the leading part in Andrew Glassford's Light on the Point.

Margaret Mayo, not Margaret May, as has been announced, has been engaged by Charles Frohman to play the part of Caroline Mitford in Secret Service company No. 2.

Mrs. Jean Jacques, the wife of Manager Jacques, of Waterbury, and professionally known as Annie Louise Ames, is to return to the stage. Address this office.

PROFESSIONAL DOINGS.

Edwin Holt, whose portrait is shown above, has been engaged as leading man for Stuart Robson. Mr. Holt played temporary engagements in the same capacity this season at Forepaugh's and the Girard Avenue Theatres in Philadelphia. Possessed of a fine presence, a strong, melodious voice and a graceful carriage, in addition to magnetism and marked talent as an actor, he is one of the most successful of the younger leading men. He began his career at the age of fourteen as utility boy at the Boston Museum, and returned to that theatre in 1891 as leading man. He has also played leading business with Nat Goodwin and Mrs. John Drew. Mr. Holt was stage-director of Stockwell's, now the Columbia, in San Francisco, and won high praise for the superiority of his productions.

In The Hearthstone, by James A. Herne, Tony Farrell is supported by a strong cast, including Bertha Welby, Grace Welby, and Baby Welby—three generations of an old professional name. The youngest is a beautiful and talented baby of three years, who plays so creditably as to win praise everywhere.

Hannah M. Ingham has made an immense hit as Edith Varney in the special Secret Service company. The press is lavish in praise of this most promising young actress.

Lawrence Hanley denies that dissension has arisen between himself and H. Coulter Brinker at the Imperial Theatre, St. Louis. "He is the leading juvenile man," Mr. Hanley says, "and I the leading man. I play all the heavier leads and he the lighter, alternating each week."

James B. Mackie will lay off his Little Jack Horner company till next Saturday, then resume his tour East, beginning at Elizabeth, N. J., with nearly all the same cast. George C. Jenks, the author, is hard at work on the play, touching it up and adding new business to the play.

Frank E. Morse, representing Fanny Rice company, left New York on Monday for the East, where the company will play for the next five weeks.

The musicians of the Banda Rossa, playing at the Metropolitan Opera House, went on strike last week for more money, finding that mere existence costs more here than in Italy. An increase of a dollar a day all around was allowed, and the band played on.

Juliette Nesville sailed last Saturday for England.

James Feurago, a musician who had appeared with Joseph Hoffman, Walter Emerson, and Adamowski, applied for lodging last week at a St. Louis police station, and is said to be broken in health and spirit.

George F. Wright, whose death was recently recorded, was last seen in Digby Bell's company, and was a brother to Lettie Wright. He had never appeared in vaudeville, as has been stated.

Marion Ballou is playing June in Blue Jeans with marked success.

Messrs. Leonard Grover, Sr. and Jr., George Elmore, Lawrence Evart, and others of The Wolves of New York lost wardrobes, jewels, and money in the Cohoes Theatre fire. The company closed.

Lillian Lewis will reopen at the People's Theatre in this city next week.

The Flora Staniford company went to pieces at Saratoga last Saturday. The company's baggage is held by a hotel man for board. No salaries have been paid, it is said, since the season opened, Sept. 27.

Nestor Lennon, who made a hit as Mario Navarro in For Liberty and Love, has resigned from the cast. He expects to sail for Europe in a few weeks to join Wilson Barrett's forces.

The New York Day by Day company is said to have closed at Rochester last week. Various bills and salaries for two weeks are reported to be unpaid.

Fanny Gillette, who was the star in The Fair Rebel, in which E. R. Mawson was leading man, has had a judgment of $1,100 for arrears of salary confirmed by the Court of Appeals. The judgment was against Mrs. Rachael B. Mawson, the backer of the play, which was written by Harry B. Mawson.

A delightful hour was passed by the Macauley-Patton company after the performance at Somerset, O., Oct. 19. Mr. Raymond Bedell, musical director, celebrated the anniversary of his birth by tendering a banquet to the members of the company. The banquet room was handsomely decorated, and toasts were the order of the evening. Mr. Bedell was the recipient of many presents.

John Plummer, the noted Australian correspondent, has written a fine, stirring song, entitled "Our Queen Beyond the Sea," and dedicated to Queen Victoria. A copy was sent to the Queen, and Mr. Plummer received in reply the thanks of the Government.

Grace Spencer and Stella Gray have left the In Gay New York company.

The Land of the Living company was delayed last week on the way to Rochester, an audience being kept waiting till 10 o'clock. The company dressed on the cars and were driven in cabs from station to theatre. Telegrams were sent as the train approached Rochester and these were read to the waiting audience.

AT THE THEATRES.

Broadway—The Idol's Eye.

Comic opera in three acts; libretto by Harry B. Smith; music by Victor Herbert. Produced Oct. 25.

Abel Conn	Frank Daniels
Ned Winner	Maurice Darcy
Jamie McSnuffy	Alfred C. Whelan
Don Pablo Tabasco	Will Danforth
Corporal O'Flannagan	Sinclair Nash
Chief Priest	Newton Westbrook
First Brahmin	Arthur Carleton
Second Brahmin	Lee Latta
Third Brahmin	Wensley Thompson
Damayanti	Norma Kopp
Maraquita	Helen Redmond
Bidalia	Belle Bucklin
Chief Priestess	Claudia Carlstedt
Second Princess	Jane English
Lieutenant Desmond	Claudia Carlstedt

The Idol's Eye, which has been tried with satisfactory results out of town, was presented for the first time in New York at the Broadway Theatre last evening before a large audience. To judge from the numerous encores demanded and the enthusiastic and liberal applause at the conclusion of each act, the opera is destined to enjoy metropolitan favor and patronage during its occupancy of the Broadway.

Harry B. Smith has not supplied a libretto that abounds in humor of the highest order, but the plot at least is less conventional than that of the average comic opera of English or American make. The dialogue is often clever, and seldom sinks to actual dullness, and the lyrics are bright and dainty.

Victor Herbert's music is not surcharged with inspiration or originality, but it is decidedly tuneful and spirited, and is therefore bound to be popular. Mr. Herbert is especially to be complimented on the general excellence of his orchestration. He is somewhat prone to introduce brass band effects, but he never sins on the side of tameness or inanity.

The role played by Frank Daniels is that of Abel Conn, an Aeronaut, who is in India in search of adventure. The other principals include Senor Pablo Tobasco, a Cuban planter, and his daughter, Maraquita, who has been brought to India for the purpose of making her forget her amatory interest in Ned Winner, an American novelist. Another important personage in the development of the plot is Jamie McSnuffy, who is being pursued by Brahmins, and throws himself into the river. Abel Conn gets himself into no end of trouble by rescuing the Scotchman from a watery grave, because according to an old Oriental law the rescuer of a would-be suicide becomes responsible for everything the latter has ever done in the past or may be guilty of in the future.

It turns out that McSnuffy is a kleptomaniac, and is wanted by the Brahmins for stealing a valuable ruby. This ruby belongs to a Rajah, who considers it one of his greatest treasures, because it has the power of making its possessor irresistible to the fair sex. The Scotchman conceals the ruby in Conn's coat, and Conn is taken into custody by the Brahmins. The Brahmins, however, are unable to find the lost gem, and fear to return to the Rajah without it. Owing to the magic power of the ruby, all the ladies fall in love with Conn, including Damayanti, a Nautch girl, who knows of a similar ruby, the eye of an idol in a temple in the heart of a jungle. Accordingly Conn heads an expedition to the temple to secure the idol's eye.

The second act takes place in the Temple of the Juggernaut, on the day on which, according to a legend, the idol is to come to life, an event which only occurs once every hundred years. The members of the expedition are seized as victims to be sacrificed to the Juggernaut. A great deal of fun is evolved from the fact that the ruby in Conn's coat causes all the priestesses and Bayaderes to fall in love with the Aeronaut. The Scotchman indulges in his kleptomania, propensities, robs the temple of its sacred relics, and winds up by stealing the idol.

Conn, who is still responsible for the Scotchman, dons the sacred robes laid out for the idol to wear when he comes to life. The Brahmins and priestesses, taking Conn for the idol, go through various incantations to induce him to come to life, a wish which Conn declines to comply with until the sacred books are produced, which decree that in that event the idol must be burned to ashes. After his supposed vivification the priestesses are given him as brides. Unfortunately the Scotchman arrives with the stolen image. For his sacrilegious deception Conn is about to be tortured, when the temple is captured by English soldiers, and he is saved.

The drolleries of the third act are due to the absurd complications that arise from the possession of both rubies by various characters at different times. The Rajah's ruby is the "Eye of Love," while the ruby taken from the idol is the "Eye of Hate," and renders its possessor an object of hatred. The Scotchman commits all sorts of robberies, and makes life a burden to Conn. Finally news comes from England that McSnuffy has fallen heir to a fortune, which is turned over to Conn, because the Scotchman, as a would-be suicide, has ceased to exist in the eyes of the law. "The Eye of Love" is bequeathed to the faithful lovers, Maraquita and Ned Winner, while the "Eye of Hate" is dispatched to the Rajah in lieu of his lost ruby.

Frank Daniels was as comic and grotesque as ever as Abel Conn. He conveyed all the fun to be found in the libretto, and a good deal more of his own devising. His comic side partners were Alf Whelan as the troublesome Scotchman, and Will Danforth as the fiery Cuban. Maurice Darcy sang and acted acceptably as Ned Winner.

Helen Redmond proved a desirable selection for the role of Maraquita. Belle Bucklin was a vivacious Bidalia, and Claudia Carlstedt sang a song alloted to the Chief Priestess very effectively. Norma Kopp also appeared to advantage as Damayanti the favorite Nautch girl.

The other members of the supporting cast and a competent chorus all contributed to the high standard of the performance.

Frank Pallma, the musical director, and Julian Mitchell, under whose direction the opera was produced, are also deserving of commendatory notice.

The scenery and costumes were both tasteful and picturesque.

Lyceum—Lord Chumley.

E. H. Sothern revived last evening at the Lyceum Theatre, that ever delightful comedy, Lord Chumley, and his cordial reception went far to show that, however often he may have wandered from this irresistibly charming impersonation, his admirers will never tire of it, and never forget it. His Chumley was again the same splendid, big-hearted fellow as of yore, just as winning, just as captivating as when first presented nearly a decade ago.

Rebecca Warren made her first appearance here as Eleanor, and played the pretty role most enjoyably. Marshal Stedman as Hugh was also in a new part, and he gave an excellent performance of the ungrateful role. Edith Barker, too, was seen for the first time here as Jessie Deane, making a very winsome picture.

Rowland Buckstone was again Adam Butterworth; Morton Selten was once more the wicked Le Sage, and the other roles were all admirably cast as follows: Tommy Tucker, Tully Marshall; Blink Bunk, Daniel C. Jarrett; Winterbottom, John J. Collins; Lady Adeline Barker, Kate Pattison-Selten; Meg, Etta Hawkins.

The familiar pretty mounting was employed. The Lady of Lyons will be continued for the present at the matinees.

Lyric—La Poupée.

Comic Opera in two acts by Maurice Ordonneau. Adapted by Arthur Sturgess. Music by Edmond Audran. Produced Oct. 21.

Hilarius	G. W. Anson
Lancelot	Frank Rushworth
Father Maxime	Arthur Cunningham
Chanterelle	Ferris Hartman
Lorrenois	W. Steiger
Balthazar	Mr. Vroom
Agnelet	Mr. Rolland
Benoit	C. S. Fredericks
Basilique	Mr. Ridgeley
Madame Hilarius	Rose Leighton
Guduline	Miss Rousseau
Henri	Trixie Friganza
Pierre	Miss Cook
Jacques	Miss Shields
Marie	Miss Bradley
Fifine	Miss Stone
Alesia	Anna Held

Oscar Hammerstein reopened last Thursday evening the theatre part of his Olympia, which section of the edifice has been provided with a new entrance and a new name—the Lyric Theatre. A very large audience was attracted by the first American performance of the Paris and London comic opera success, La Poupée, written by Maurice Ordonneau, English adaptation by Arthur Sturgess, with music by Edmond Audran. Anna Held's first appearance in comic opera was also an event of magnetic interest.

The story of La Poupée is as quaintly fanciful as one of the Hans Andersen's fairy tales. It introduces a monastery in sore need of funds. Father Maxime learns that one Hilarius has contrived a life-size doll very like to a real young woman. Now, Lancelot, a novice at the monastery, has been promised a fortune by his uncle, Chanterelle, upon marriage, and the good father sends the novice forth to buy the doll, to marry it and to collect the fortune, after which he might renounce the puppet, resume his monkish robes and endow the monastery with much wealth.

Lancelot visits Hilarius at his workshop, and the dollmaker agrees to sell the wonderful doll. But Alesia, Hilarius' daughter, unknown to her father, has broken the doll, and, fearing paternal wrath, has taken its place. Hilarius is nearsighted and fails to detect the substitution as Alesia skillfully simulates the automatic behavior of the doll. Nor does Lancelot realize the situation, being a youth of limited knowledge concerning the sex. Alesia has fallen in love with him on sight, and readily consents to the marriage ceremony performed at the home of the rich uncle, who, delighted with Lancelot's choice, pays the promised money. Then Lancelot takes his supposed doll to the monastery, where she tells him her secret and her love. He enriches the monks, renounces his cowl, and falls in love with his bride.

This pretty story is told in a simple manner, the lines never touching the note of brilliancy and the lyrics betraying little of lightness or of happiness. The music, however, is thoroughly delightful, restful, tuneful, and refreshing, though seldom showing the inspiration or the originality of Audran's former offerings. The melodies are invariably better than the lyrics, a fact especially obvious in a lamentable topical song with a refrain of awe-inspiring idiocy which sounded like, "Caribou, Carribee, dum, dum, de, de." But the undeniable weakness of the production was not the fault of the work itself. The blame must be laid to the players.

Anna Held, apart from an inherent *chic* and a certain quaint unfamiliarity with the language, was most unsatisfactory in the title-role. She is as yet an amateur in the arts of acting and of singing. The methods which had won her favor as a music hall singer are not the methods to succeed in opera, and Miss Held seemed painfully conscious of the uncertain step from one field to another. Only occasionally did she distantly suggest the possibilities of the role; her singing voice was perilously light; and her pronunciation of English words was frequently beyond understanding.

Frank Rushworth was a handsome but most inefficient Lancelot; G. W. Anson failed to make comic the comedy role of Hilarius; Ferris Hartman was unequal to the part of Chanterelle; and W. Steiger was incredibly crude and offensive as an elderly fop. Arthur Cunningham as Father Maxime gave the most creditable performance, singing excellently and earning the only spontaneous applause of the evening.

Trixie Friganza was admirable in the small part of the boy, Henri; Rose Leighton was a conventional comic opera mamma, and Lucille Sturges made a charming picture as the pretty leader of the wedding gavotte. The lesser roles were acceptably played and the chorus was tuneful.

The costumes were handsome; the scenery was neither elaborate nor especially effective, and the stage was managed conventionally and aimlessly.

Grand—McSorley's Twins.

Farce-Comedy in three acts. Produced Oct. 25.

Dennis McSorley	John T. Tierney
Michael Clancy	Mark Murphy
Otto Dumore	Nat M. Wills
Owen Bills	Fred V. Bowers
Philip McCollum	Chas. Horwitz
Spaghetti Macaroni	Nate Jackson
Lotta Doe	Marie Stuart
Vera Little	Marguerite Ferguson
Ima Wheeler	Mlle. Loretta
Sadie Wood	Gertie Millington
Kate McSorley	Helena Addis
Duplicate McSorley	Margie Addis

McSorley's Twins, after extensive travels about the country, made their first appearance in this city at the Grand Opera House last evening. A large audience enjoyed the catchy airs and the fetching dances and clever specialties which form the greater part of the entertainment, and to which the plot is entirely subsidiary.

What little plot there is concerns the Aldermanic campaign of one Dennis McSorley, who is personated by John T. Tierney, a comedian tall of stature, thick of brogue and prolific of gag. His chief assistant in the fun-making is Mack Murphy, always a favorite, brimful of good stories and Irish wit. Nat M. Wills in a tramp act does as great a specimen of that style of work as has ever been seen here. His stock of songs, however, could be modernized to good advantage. Horwitz and Bowers did their familiar Camille travesty, which scored its usual hit. Nate Jackson gave a really artistic sketch of an Italian peddler. Helena and Margie Addis were the twins and did a pleasing sister act besides. Marie Stuart, who is as chic and attractive as any imported chanteuse, sang charmingly. Marguerite Ferguson did some remarkable devaricate dances and Mlle. Loretta and Gertie Millington were all that could be desired in looks and actions.

Manhattan—The First Born.

The original company presenting The First Born having been hurried to England, a new cast took their places last Saturday afternoon, the parts being allotted as follows: Loey Tsing, Katherine Grey; Cho Pow, Adele Le Claire; Chan Lee, Gertrude Tidball; Dr. Pow Len, Logan Paul; Man Low Yek, Robert White; Chan Wang, Cuyler Hastings; Hop Kee, George Holland; Chum Woe, Thomas Oberle; Kwakee, George Murray; Duck Low, Mr. Herbert; Sum Chow, Herbert Bostwick; A Chinese Ragpicker, J. H. Bartholomew; A Provision Dealer, Lou Mong; Chan Toy, Gertrude Robinson; Way Get, Horace Thrum.

Cuyler Hastings, Logan Paul, and George Holland scored the individual successes of the new cast, imitating every gesture and intonation of their predecessors with truly wonderful skill. Mr. Hastings fairly improved upon Francis Powers in the leading role. Adele Le Claire gave an excellent impersonation of the nurse, and Gertrude Robinson an especially enjoyable portrayal of the title-role.

More than one newcomer in the minor parts forgot persistently that Chan Wang should be pronounced "Chon Wong," and the new ending of the play is much less artistic than that given on the opening night.

Wallack's—The Professor's Love Story.

Last Thursday evening E. S. Willard revived at Wallack's Theatre, before a well-filled house, J. M. Barrie's dainty comedy, The Professor's Love Story. Mr. Willard's personation of Professor Goodwillie, the book worm, who falls in love with his secretary without realizing it, is familiar to New Yorkers. It is a delightful character sketch, not in the least overdone. Maude Hoffman was charming as Lucy White, the secretary. Though she gave adequate support in the stronger scenes a lack of force was apparent. Mr. Cane was satisfactory, though a bit noisy, as Doctor Casens. Keith Wakeman handled an unpleasant part well. Mary Van Buren looked charming in some handsome gowns, and acted effectively. George Gaston, S. Reynold, and Agnes Knights were well suited to their parts. Capital work was done by Bromley Davenport, J. G. Taylor, and Mrs. H. Cane as the Scotch servants.

The Murray Hill—East Lynne.

It was shown at the Murray Hill last night that there are still a great many theatregoers who have not seen that good but ancient play East Lynne. The tears and general heroics of Lady Isabel and Madame Vine have aroused audiences for many years, and these tears were still potent last night. Indeed, their effect upon the large audience at the Murray Hill was even greater than usual, for the reason that Nance O'Neil played the dual role of Lady Isabel and Madame Vine. Notwithstanding the fact that Miss O'Neil's work last night still showed a lack of finish, it was strong and effective. She carried her audience with her from the beginning. Her support was fairly good.

People's—The Plunger.

The Plunger has been one of the mainstays of the Byrons' repertoire for several years, and though occasionally discarded by these clever actors when they visited New York for newer and more recent additions to their list of successes, it still maintains a strong hold upon the lovers of melodrama, as was shown by the audience that greeted the piece on Monday night at the People's Theatre. The play abounds in hairbreadth escapes and thrilling climaxes. Oliver Byron gave his usually good performance in the title-role. Kate Byron always makes the most of her opportunities, and as they are many in The Plunger she shares honors with her husband. The supporting company is up to the Byron standard.

At Other Houses.

Academy of Music.—Denman Thompson in The Old Homestead is attracting large audiences.

Bijou.—What Happened to Jones is still being elucidated with much mirth. All the Joneses in town were invited to the performance last night. Many accepted, and the women were presented with sofa pillows marked with the name Jones.

Empire.—Maud Adams in The Little Minister is still successful.

Fifth Avenue.—The most pronounced success of the season is Richard Mansfield in The Devil's Disciple.

Garden.—Sol Smith Russell is charming large audiences with his work in A Bachelor's Romance.

Garrick.—A Stranger in New York is meeting with a royal welcome.

Hoyt's.—The Proper Caper is proving a provoker of much laughter here.

Knickerbocker.—Nat C. Goodwin is still playing An American Citizen at this house.

Fourteenth Street.—Cumberland '61 has been improved since the opening night, and is a melodramatic success.

Herald Square.—The French Maid has won a cozy place in the heart of the New York theatregoer.

Wallack's.—Mr. Willard's repertoire for this week consists of The Middleman, The Rogue's Comedy, and The Professor's Love Story.

Daly's.—The Circus Girl is in its nineteenth week, and is firmly established in the favor of New York.

Casino.—The Belle of New York retains its popularity.

Metropolis.—The Sporting Duchess will entertain Harlem audiences this week.

Star.—The Lilliputians are still drawing large audiences.

Third Avenue.—When London Sleeps is arousing East Side audiences to enthusiasm this week.

Lyric.—Anna Held and La Poupée still hold the boards at this theatre.

Harlem Opera House.—The Man from Mexico, with Willie Collier and several others of the original production in the cast, was given in a spirited manner at the Harlem Opera House last night.

Columbus.—Wang is the attraction at this house this week.

THE HIGHWAYMAN PRODUCED.

The initial performance of De Koven and Smith's new comic opera, The Highwayman, drew a large audience to the Hyperion Theatre, New Haven, Conn., Thursday evening, and if enthusiastic and hearty applause is to be taken as a criterion The Highwayman will prove a worthy successor to Robin Hood.

If Mr. Smith's book is excellent, diverting and interesting throughout, Mr. De Koven has fairly outdone himself. The music of The Highwayman resembles Robin Hood, and the similiarity does not cease there. Both stories are laid in "Merrie England" in "the good old days." The Highwayman is conceived in the same vein and in many details of plot and character, and even melody, is strikingly like Robin Hood. The opera will not suffer in the least by the high standard by which it will be measured.

The opera deals with the stage-coach period of English history, and resembles nothing more than the enlivening pages of Harry Fielding himself. The scenes and characters are cast with some regard to accuracy and consistency; and there is a definite plot, which is not clumsily constructed, and contains the elements of reason. Dick Fitzgerald (Joseph O'Mara) has taken to the road, like many honest gentlemen of the day, in order to retrieve his fallen fortune, and the chief humor of the piece consists in the efforts of the famous Constable Quiller (Jerome Sykes), so suggestive of the Sheriff of Nottingham, to capture the thousand pounds decreed to the fortunate gentleman who shall procure his arrest. There are three separate love stories, one being an elopement the various combinations of which lead to the comic catastrophe in the second act.

Three separate personages disguise themselves as Captain Scarlet for the accomplishment of three separate purposes, and the numerous arrests in the second act resulting from this confusion form the most amusing scene of the play. Doll Primrose (Nellie Braggins), a contemporary of Lydia Languish, compels her clownish lover to assume the highwayman's disguise in order to satisfy her craving for the heroic; Lady Pamela (Maud Williams) urges Captain Rodney (Van Rensselaer Wheeler) to do the same in order to rescue her from the clutches of an unsatisfactory marriage; and Lady Constance, portrayed by Hilda Clark, takes the same method of securing Captain Scarlet's pardon, which is withheld by that gentleman's arch enemy, Sir John Hawkhurst (H. W. Berrill). All these three Captain Scarlets are arrested and thrown into jail, in true, Robin Hood fashion, but make their escape in due time. The couples are finally paired off satisfactorily, the angry fathers are appeased, and the play winds up in the good old-fashioned way.

The scenery is charming. The second act, a woodland scene at twilight, aroused special enthusiasm. The costumes are most picturesque, recalling the days of powdered hair and patches.

Joseph O'Mara, in the role of Captain Scarlet, was in fine voice and completely captivated his hearers. His voice, a pure tenor, is mellow, rich, and full of warmth and color. His phrasing is excellent, and his enunciation at all times clear and distinct. Jerome Sykes as Constable Quiller was never more happily cast, and his work was at all times finished. Van Rensselaer Wheeler was Captain Rodney, an officer in Nelson's service—a small role, but one of which Mr. Wheeler made much. The work of Harry MacDonough as Toby Winkle was only fair, he showing at times a tendency to overact. The prima donna role, Lady Constance Sinclair, a court belle, gives Hilda Clark a chance to look pretty. While her singing was not at all times true her work was acceptable. Maude Williams made a refined Lady Pamela, and sang her numbers well.

LEDERER IN CONTROL AGAIN.

George W. Lederer will upon Nov. 1 again assume control of The Whirl of the Town, which, under its present management, has been playing to empty benches on the road. Many changes in the company will be made, although the only ones as yet definitely decided upon are the return of Catherine Linyard and David Warfield to the cast. The attraction will be specially strengthened for its Chicago and St. Louis engagements.

THE OCEAN GREYHOUND.

Edward E. Kidder has just completed the book and lyrics of an up to date three-act musical extravaganza, called The Ocean Greyhound. One act is laid at the pier in New York, one on the steamer in midocean, and one on the coast of Spain. It is Mr. Kidder's first work of this sort, and he believes he has produced something novel and sparkling, with a great deal of comedy and songs both merry and sentimental.

ARCHIE BOYD NOT MISSING.

In the accounts of the accident on the New York Central Railroad near Garrison's the newspapers contained the name of Archie Boyd, who plays the leading role in Shore Acres, among the missing. The report proved untrue, however, as Mr. Boyd played at the Music Hall, Yonkers, last evening.

HARRY GILFOIL TO STAR.

Harry Gilfoil, now playing with A Stranger in New York at the Garrick Theatre, signed last week a contract with Hoyt and McKee for the next three years, by which he is to be starred in a new musical comedy written expressly for him by Charles H. Hoyt.

CUES.

Professor Atkinson, the English bone setter and manipulator, gave an illustrated lecture at the Grand Opera House last Thursday afternoon.

Spencer Hutchins, for many years The Mirror's correspondent at Houston, Tex., is spending a few days in New York.

Alex Thweatt is now in charge of the Southern Railway's Eastern department, covering New England and the Middle States. Mr. Thweatt is popularly known to all managers visiting the South.

Paul Kester, the dramatist, has written "Tales of the Real Gypsy," all characteristic and descriptive of the free life of these rovers, whose language and customs the author knows intimately and has studied for several years. The book will be published this week by Doubleday and McClure.

Manager Alfred Bradley, of the Christopher, Jr., company, writes that he has abandoned his Southern tour in consequence of reports from the yellow fever district. The company will continue its tour on Oct. 28, at Schenectady, Lockport and Toronto, and will play Milwaukee and the Northwestern territory.

FROHMAN BOYCOTTS 'FRISCO.

Sharp Comments of the Local Journals on His Action.

San Francisco, the Paris of the Pacific Coast, is at present venting through its newspapers its displeasure upon Charles Frohman and the theatrical syndicate because of their determination to henceforth boycott that city. This statement was first made in a newspaper in this city, and Mr. Frohman confirmed it to the representative of the San Francisco *Chronicle* in these words:

The past two years the attractions we have sent to the Coast have cost us $100,000. That sum represents our losses. As San Francisco prefers cheap plays, we have decided to let it have them, as far as we are concerned. If I can ship to San Francisco the manuscript of my ten-year old plays at an expense of half a dollar for expressage, and get fat royalties from local stock companies, why should I spend $5,000 for railroad fares in sending John Drew or the Empire Stock company out there to present the same things? Hereafter, instead of sending my companies across the plains to the Pacific Coast, I will open the season in London with them.

When the edict of Mr. Frohman was made public in San Francisco the dramatic critics pounced upon and dissected it with much sarcastic comment. Peter Robertson, of the *Chronicle*, said in his paper of Oct. 17:

When Charles Frohman and Al. Hayman, twin rulers of the theatrical destinies, declare that they will never, never speak to us again, the moment has come for the salty silent tear to trickle down our cheek. Both have sworn that we shall never see their shows, their stars, their posters or their press agents any more. It is sad. We are to die dramatically; but with our last dying breath we swear we are not guilty. We never saw those great stage productions which the New York verdict pronounced artistic successes, and which Mr. Frohman says he sent here. The names of the plays have been the same, the beautiful and touching pictures on the posters have been the same, the adjectives used by the press agents and bill stickers have been the same, but—we never saw the New York production. Yet we have sometimes showered money into the box-office, even when the scenery had rips and holes and dirt all over the elegant drawing-room walls, and the palaces and castles had fallen into careless ruin through rough handling on cars and setting up on queer stages in one-night stands. We have encouraged third rate actors in their vain effort to live up to the great New York casts as announced in the advertisements. But we never saw, except in The Heart of Maryland, the great New York successes, In Under the Red Robe, which Mr. Frohman sends, the great New York success, to the Baldwin Theatre to-morrow night, only one actress in the cast appeared at the Empire Theatre, and then in a subordinate role.

The *Wasp* has this say:

Mr. Frohman is a shrewd gentleman who thinks through his pocket. He is a keen and alert man of business. He sees very clearly that the grass in provincial towns is growing short for visiting comedy companies. Time was when the metropolitan stock fake could be worked with brilliant financial success on the Simon Simples of the Far West. . . . When the heated Summer depopulates New York and the fashionable theatres close up, the shrewd metropolitan manager proceeds to reap the harvest that awaits him beyond Chicago. Gathering together an aggregation of mediocrity and spicing it with one principal of the much famed "hundred nights" combination and two or three understudies, he proceeds to tour the provinces. He bills his company as the identical one which scored the great New York success, and the public of the Far West swallow the bait uncomplainingly. Of course, such a bonanza is not inexhaustible. In time the theatregoers of the wild and woolly West awaken to the fact that they are not getting their money's worth as the market stands. They see the Frawleys or the Alcazar company getting pretty creditably through some standard play, and when they drop in to enjoy a great New York combination in the same roles, they cannot help thinking that there is not a difference of a dollar a head in the performance. Once the provincial public begins to don its thinking cap and agitate its brains in this fashion the New York manager's Summer harvest in the Far West is blighted. He has to study out some new scheme to corral the farmer's and miner's shekels. At present the only scheme I see feasible is to get together a real all star combination and give the public something so far above the quality of the local stock companies as to carry the town by storm.

Ashton Stevens, in the *Call* of Oct. 17, says:

Mr. Frohman is neither an Augustin Daly nor a Richard Mansfield. With him art is an after consideration. He deals in plays and players as he might deal in dry goods or eggs. He is never deliberately inartistic, according to his own lights, and he is always a shrewd business man to the best of his abilities. His standard is the box-office, and for most of the time he can supply most of the people with most of the plays. Mr. Frohman has lost money here. So have other merchants. If of late his wares have not sold as readily as usual, it is as reasonable to question their quality as the market's appreciation.

Mr. Frohman has long held a monopoly of the American theatre by diligently purchasing every English play of note that he could lay hands on. Now the success of Secret Service has awakened his patriotism. He will assail Europe with his native drama and close up San Francisco. If he should come out of all this a poorer, sadder man, he will always find the Golden Gate wide open for a good play and good actors, be they American or English, and no questions asked.

Meanwhile I suppose there is nothing left the local critic to do but write plays for Mr. Frohman's European theatres.

In the same paper there is another article, headed "A Jay Town? Well, Hardly," which contains interviews with local managers. Manager Morganstern, of the Columbia Theatre, which is controlled by the syndicate, complains of an "apathy" among San Francisco theatregoers. Manager Friedlander, of the Columbia, however, states that good attractions do better in San Francisco than anywhere else. When business was bad it was because the performance deserved it. Frederick Belasco, of the Alcazar Theatre, doubted the truth of the statements attributed to Mr. Frohman.

"He is too great a general," said Mr. Belasco, "to have said such things. If this city did not support good attractions why would he have sent Henry Irving and Mrs. Kendal, imported people, here? Look at the magnificent business done by De Wolf Hopper and The Prisoner of Zenda company."

"Fleuris," writing in the *Olympic*, echoes the general complaint that the Frohman productions have been of inferior quality, and for that reason not patronized, and continues:

We are willing to pay good artists when they come here, and we do. Have we not ably supported Davenport, Goodwin, Mrs. Carter, and a host of other artists who have come to us with good, legitimate plays. Let Mr. Frohman and the syndicate send us sterling plays, and we will not hold our silver nor our gold in our pockets.

The *Post* contains interviews with the local managers of the same tenor as those in the *Call*, Mr. Frohman's sentiments being voiced by the managers of the syndicate houses, while the other managers assert that there is no ground for such statements.

Mark Thall, of the Alcazar, says in the above paper:

The fact remains that this is the best theatrical town in this country, and the people here are at once the most critical and the most appreciative on earth. If they really want a thing they will have it, and they don't fret at all about the cost. They will not pay big prices for the things they don't want, but Charles Frohman is the last man to complain of that.

The *Examiner*, speaking editorially, considers that the fault is less with the price of admission than with the fare that the people get after they have paid their money, and also says:

To be sure, there are not many of us who are indifferent to the price that we pay for an article, whether it be of amusement or of something else. There are plenty of people in San Francisco who are ready to pay any reasonable price for what suits them, and they cannot be induced to pay any price at all for something that does not suit them. These people are perfectly willing to pay the price asked for the shows that come to us from New York even though it be twice or three times the sum asked for plays presented by the local companies. But they ask that the plays presented by the imported companies shall be notably superior in some way to the plays presented by the local companies.

The *Report* says:

He (Mr. Frohman) has seen his New York successes fail here, and at a distance of 3,000 miles has attributed these failures to the wrong cause. He has an idea that the San Francisco public of to-day lacks the nice and discriminating taste that years ago gave the city theatrical fame. This is his mistake, and it is a big one. If he could have seen some Baldwin performances by people he has sent here, he would be less severe on the city. He would concede the correctness of criticisms that have annoyed him. Long absence from this region has caused Mr. Frohman to forget local conditions. In this forgetful mood he has grown unreasonable. Like many other Eastern managers, he asks and expects more of San Francisco than of cities of like size east of the Missouri. He sends a company to an Eastern city of 300,000 inhabitants for three or four nights, or a week at the outside, and is satisfied with the results. He sends the same company to this city—with perhaps a slightly weaker cast—and asks and expects, yes, even demands three weeks of booming business.

The San Francisco correspondent of THE MIRROR, in his letter on another page of this issue, comments in a conservative manner on Mr. Frohman's action.

Apparently the sentiment on the Coast is that although the syndicate may withdraw its attractions there are other and better companies on the road, and that there will be no lack of first-class amusement in San Francisco in the future.

HENRY E. DIXEY AS A MAGICIAN.

The contract of Henry E. Dixey to star as a magician under the exclusive management of Edward L. Bloom is for five years. The idea, however, is not new. When Mr. Bloom managed the late Alexander Herrmann, they tried for three years to prevail upon Mr. Dixey to join and practice magic, Mr. Herrmann regarding Mr. Dixey as the man of all men most fitted to succeed him, and even offering the actor a large salary and a promise to abdicate in his favor when he should have perfected himself in the mystic art.

"Magicians are born," said Mr. Bloom to a MIRROR man, "not made. I've been fourteen years in the magical business, but I can't palm a quarter. Herrmann and Dixey were inseparable companions during the long run of Adonis, and every new trick learned by the magician was at once taught to the actor. Herrmann's famous trick of throwing cards to the remotest corners of a theatre is done better by Dixey. People marveled at his ability to tear a pack of playing cards in halves and quarters. Dixey goes one better and tears them in eighths. But it was Herrmann's fascinating personality that drew the same people again and again, although he seldom introduced new tricks. Dixey's personal magnetism and his entertaining powers need no comment. It is on this hypothesis that I predict his success. He will use the $50,000 scenery and apparatus of the late Frederick Bancroft, will carry twenty-two people, and probably a symphony orchestra led by Professor Vicini, of Boston.

"The programme will be in five acts, the first introducing Dixey in Beau Brummell costume in 'the Magician's Palace,' and presenting sleight of hand. In the second, a Japanese set of black and gold, he will offer three illusions, in one of which a woman will be transformed into a lion on a brilliantly lighted stage. The third will be 'Thirty Minutes with Adonis Dixey,' showing his imitations, songs, and dances; the fourth will offer the illusions of the Indian Yogi, and the last will bring forward Dixey in an elaborate scene, 'The Magical Orient and the Wizard's Enchantment,' in which will appear as pages six beautiful young women in costumes of the Louis XIV. period. Two sixty-foot cars will be required to transport the scenery and paraphernalia. Local managers are tumbling over one another to secure time, offering better terms than they gave to Herrmann. The season will open on Nov. 15, when Mr. Dixey will make his debut as a magician at the Garden Theatre, in this city, following Sol Smith Russell."

AN IDEAL WINTER RESORT HOTEL.

The very luckiest of tourists are those who have sojourned at the Tampa Bay Hotel. The Spanish adventurer, Ponce de Leon, searched for the fountain of perpetual youth in Florida. Travelers find the fountain of perpetual pleasure and comfort in Florida—at the Tampa Bay Hotel. It is the most elaborate and complete of the Winter resort hotels of the Plant system, which is saying much for it. It would be difficult indeed to find a hotel more luxurious within, more beautiful to the eye without, or set in a more charming environment. One of the principal features is theatrical performances by some of the best companies in the country, in the Casino of the hotel. Soft breezes blow continually from the outspread waters of the Gulf of Mexico, bringing the glow of health to pale cheeks and the light of pleasure to tired eyes. The Tampa Bay Hotel is, in short, an ideal place for rest and pleasure.

W. S. HART'S SUCCESS.

In the advertising columns of this number there appears an exact reproduction of a recent criticism of W. S. Hart, who is now making his initial starring tour. For eleven weeks Mr. Hart has been touring the country with success. His hit is rendered even more remarkable by the fact that he is winning his way to the front without backing or capital, but by his positive talent. Many of the prominent personages of American theatricals have stated their belief that Mr. Hart would rapidly advance to a distinguished position on the American stage, and their expectations are fast being realized. Mr. Hart is under the management of John Whiteley, known throughout the country for his careful methods and keen insight and knowledge of managerial affairs. Mr. Hart is presenting The Man in the Iron Mask, The Bells, and The Lady of Lyons.

THE TOUR OF ROGERS' BAND.

Rogers' New York Chautauqua Band of thirty-five musicians and two special soloists will tour the leading cities, of Michigan, Indiana, Pennsylvania, Ohio and New York, opening on Jan. 10, at the Irwin Theatre, Goshen, Ind. Anna Delle Newcomb, soprano, and Signor A. Liberati, the celebrated cornet virtuoso, will participate in every concert. The band has filled engagements at nearly every all of the prominent "Chautauquas" in the United States, and the press has been liberal in its praise; therefore the success of the forthcoming tour seems assured. The band is under the management of Charles J. Fink, of Goshen, Ind., who is now booking his attraction in the best theatres and music halls.

JEROME'S HERALD SQUARE COMEDIANS.

Few productions of its calibre have in so short a time met with such phenomenal success as William Jerome's newest effort, A Jay in New York. Press, public and managers are unanimous in its praise. A Jay in New York is now in its sixth successful week. The company presenting the skit is made up of such clever people as Maude Nugent, the Blondells, Hayes and Bundy, Herald Square Trio, Maynard Sisters, W. C. Davies, Morris Hanson, Master North and William Jerome. Manager Fennessy contemplates a Pacific Coast tour, and requests managers of the Middle and Western States to send their open time, addressing him in care of this office.

DATES AHEAD.

[Received too late for classification.]

WARD OF FRANCE: Philadelphia, Pa., Oct. 25-30.
WARREN CONLAN: London, Ont., Nov. 1-3, Hamilton 4-6, Galt 8-10, Brantford 11-13.
FREDERICK H. WILSON (Harry F. Curtis, mgr.): Ilion, N. Y., Oct. 25-30, Cohoes Nov. 1-6.
OLD MONEYBAGS (Sam Morris: Robert Fulgora, mgr.): Lafayette, Ind., Oct. 26, Danville, Ill., 27, Anderson, Ind., 28, Marion 29, Newark, O., 30, Massillon Nov. 2, Canton 3, East Liverpool 4, Johnstown, Pa., 5, Meadville 6, New York city 8-13.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Montreal, P. Q., Oct. 25-30.
LILLIAN TUCKER (Chas. C. Vaught, mgr.): Foxcroft, Me., Oct. 29, 30.
THOMAS W. KEENE (Chas. B. Hanford, mgr.): Denison, Tex., Oct. 27, Gainesville 28, Dallas 29, 30, Brenham Nov. 1, Austin 2, 3, San Antonio 4-6, Belton 8, Temple 9, Houston 11, 12, Galveston 13.
AL. G. FIELD (colored): Faribault, Minn., Oct. 27, Owatonna 28, Rochester 29, Winona 30, La Crosse, Wis., Nov. 1, Portage 2, Watertown 3, Janesville 4, Beloit 5, Rockford, Ill., 6.
GAY MATINEE GIRL (No. 1: Edwin P. Hilton, mgr.): Stevens Point, Wis., Oct. 29, Oshkosh 30, Green Bay Nov. 1, Marinette 2, Ishpeming, Mich., 3, Calumet 4, Houghton 5, Marquette 6, Ashland, Wis., 8, Duluth, Minn., 9, 10, Superior, Wis., 11, Chippewa Falls 12, Eau Claire 13.
WELSH PRIZE SINGERS: New York city, Oct. 30, Bangor, Me., Nov. 1, Lewiston 2, Portland 3, Stamford, Conn., 4, Montpelier, Vt., 5, Malone, N. Y., 8, Albany 9.
IN OLD MADRID (Francis Jones; E. D. Shaw, mgr.): Aberdeen, S. D., Oct. 26, Ellendale, N. D., 27, Oakes 28, Lisbon 29, Valley City 30.
EMPIRE STOCK (Blaisdell and Brown, mgrs.): Conneaut, O., Oct. 25-30, Ashtabula, Nov. 1-6.
CINEMATOGRAPHE (Beall's): Maquoketa, Ia., Oct. 25-27, Belle Plaine 28-30, What Cheer Nov. 1-3.
WARNER COMEDY (Ben R. Warner, mgr.): Yankton, S. D., Nov. 1-6.
JAMES YOUNG (C. N. Money, mgr.): Johnstown, Pa., Oct. 26, 27, Carlisle 28, Lancaster 29, 30, Reading Nov. 1, 2, Allentown 3, Mauch Chunk 4, Ashland 5, Hazleton 6.
BENNETT-MOULTON (Monte Thompson, mgr.): Halifax, N. S., Oct. 25-27, St. John, N. B., 28-30, Bangor, Me., Nov. 1-6, Portland 8-13.
LONDON CITY SPORTS (Eastern: Wm. M. Weis, mgr.): Monroe, Mich., Nov. 1, 2, Adrian 3, Jackson 4, 5, Ann Arbor 6, 7, Port Huron 9, 10, London, Ont., 11-12, Stratford 13.
MC SORLEY'S TWINS (Frank Merritt, mgr.): New York city Oct. 25-30.

JOHN L. SULLIVAN'S COMPANY.

John L. Sullivan's Comedy and Big Vaudeville company is one of the strongest attractions now on the road. Manager William H. Sherwood has engaged an especially strong organization, including, besides Mr. Sullivan, Begley and Lee, the Darling Sisters, Emonds, Emerson and Emonds, E. B. and Rolla White, Darmody, Saville and Stuart, the Petching Brothers, Fred Hart, Al. Corey, W. H. Cowan, and George Earnest, and the Unique Quartette. The company introduced in the burletta, A Trip Across the Ocean, is playing Kernan's Monumental Theatre, at Baltimore, this week.

Born.

SEYMOUR.—A son to Mr. and Mrs. William Seymour, in Boston, on Oct. 24.

Married.

COLLINGS—TAYLOR.—Ernest F. Sefton Collings and Ruth Ella Taylor, at Northville, Mich., on Oct. 15.

FULTON—PRICE.—John Fulton and Birdie Price, at Nevada, Mo., on Oct. 18.

LOCKWOOD—O'CONNOR.—Charles S. Lockwood and Mary O'Connor (Marie Laurens), at Worcester, Mass., on Oct. 20.

MIDDLETON—FRIEND.—Lomar Middleton and Ethelyn Friend, at London, England.

Died.

ALLEN.—On Sept. 28, at New York, of heart failure, Emilie Hamutal Allen (Mrs. Joseph Allen), aged 54 years.

ENGEL.—Nicholas Engel, at New York city, on Oct. 22, aged 53 years, of fatty degeneration of the heart.

FARNEY.—Elizabeth M. Farney, widow of John W. Farney, on Oct. 22, in Philadelphia.

HAYDEN.—George E. Hayden, at Boston Mass., on Oct. 22.

MANNING.—John L. Manning, at Dorchester, Mass., on Oct. 21, aged 50 years.

MACLEAN.—J. E. MacLean, at Kankakee, Ill., on Oct. 8, aged 32 years, of consumption.

MILLER.—Verona Miller, at New Orleans, La., on Oct. 19.

SULLIVAN.—Jermiah B. Sullivan, at Boston, on Oct. 24, aged 50 years.

SCHNEIDER.—Andrew Schneider, at Louisville, Ky., Oct. 18.

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MR. CHAS. E. GRAPEWIN
THE FARCE-COMEDY STAR
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NOTICE
To all Managers of Theatres and Opera Houses.
WILLIAM JAGDINE and MARK SMITH have no authority to produce the musical play, "THE GEISHA," and all persons are hereby warned not to produce or permit any performance of "The Geisha."
The company now performing "The Ge sha" under the direction of Mark Smith is not the original and is in no way connected with Mr. Augustin Daly's theatres nor under his management.
Anyone infringing on Mr. Daly's rights by giving or permitting a performance of "The Ge sha" without Mr. Daly's consent will be duly prosecuted for violating the copyright law.
HOWE & HUMMEL.
Attorneys for Augustin Daly.
Sept. 23d, 1897.

OPEN TIME.
Grand Opera House
WHEELING, W. VA.
Nov. 18, 19, 20 (25, 26, 27, Thanksgiving Date).
Dec. 2, 3, 4, 6, 7, 8, 27, 28, 29.
The largest and handsomest place of amusement in the city. Playing only the best of attractions at popular prices. Address
CHAS. A. PEINLER.

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THANKSGIVING and CHRISTMAS
Means capacity both Matinee and Evening ($775.00 each) to First-Class Attractions only.
Also other time in November and December. Wire or write C. G. BINGWELL, Mgr.,
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NOTICE.
I will prosecute managers who permit Seymour Stratton Comedy Co., Kirke Comedy Co., Paige's Players' or other repertoire shows to play my comedies.
By Wits Outwitted or Other People's Money,
or garbled versions of the same, in their houses.
EDWARD OWINGS TOWNE, 1525 Unity Bldg., Chicago.

WANTED by Young Romantic
Actor of position, strong romantic comedy-drama with a part sufficiently strong to warrant starring. Send Scenario only, care DRAMATIC MIRROR. *Don't send plays, send scenario only.* Should scenario prove acceptable will communicate further. The MIRROR will vouch for responsibility of advertiser and safe return of the scenario within reasonable time. Address "R. S. T.," care MIRROR.

Special Good Time.
Nov. 15, 16, 29, 30, Dec. 1, 2, 3, and week of Dec. 20.
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For an established dramatic attraction. $800 investment required. $150 weekly profit guaranteed investor. I will meet party investing capital dollar for dollar. I also offer starring tour to any ambitious young actress or actor with above amount. Am now booking best of stands. A repertoire of three plays. Elegant paper throughout. Complete band and orchestra carried. An investment as solid as the rock of ages. Address
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THE MARLOWE THEATRE
Cor. 63d St. and Stewart Ave.
Will seat 1,200. Eight boxes. Large, refined and appreciative population. A good chance for the right party. I have no manager. Address
J. W. ULM, 723 Chamber Com. Bldg.

To the Profession:
All persons in any way connected with what was called the HENRIETTA THEATRE, in Chicago, during the World's Fair, 1893, under the management, presumably, of one "Dr." O. Preston Sweet, kindly send their names and addresses to the undersigned.
THEO. HAMILTON,
Actors' Society, Broadway and 40th St.

New York, October 25th, 1897.
To whom it may concern:
Please take notice that all business relations heretofore existing between the undersigned and Martin W. Hanley and Walter E. Perkins have been severed, and that the undersigned is in nowise responsible for any debts contracted or to be contracted by said Hanley or said Perkins in any capacity whatsoever.—H. A. DUSOUCHET.

Thanksgiving Open for First-Class Attraction.
LYCEUM THEATRE, ELIZABETH, N. J.
S. H. SIMONDS, Manager.

HEAVY MAN WANTED.—Thoroughly experienced and temperate actor. State height, salary and references. Reason, inebriation of present incumbent.
T. C. HOWARD, Manager June Agnott, McKeesport, Pa.

WANTED—At Clark Opera House, Norwich, N. Y., first-class attractions for Nov. 9 and 12 (Court week). Also open time in December and January. Address
L. S. BASSETT, Lessee and Manager.

ELEGANTLY FURNISHED 3-4 ROOMS COMPLETE for housekeeping, $7-$10 weekly. Bachelor apartments, $9-$10 weekly—centrally located.
CITY REALTY CO., Office, 256 West 43d Street, N.Y.

LEARN TO PLAY PIANO WITHOUT LEARNING notes. Newly invented method. $1.00.
J. D. GODDU, 276 High Street, Holyoke, Mass.

THE VAUDEVILLE STAGE

A BUSY COMEDIAN.

SAM BERNARD.

This is a busy week for Sam Bernard, the clever German comedian. He is playing an important part in The Glad Hand at Weber and Fields' Broadway Music Hall, and is also doing his specialty at the Pleasure Palace, where his Broadway Burlesquers are appearing this week. His original intention was to head this company this season, but owing to his New York success he decided to remain on Broadway. Manager Price was very anxious to have him with the company at the Palace, as he is very popular with the Palace patrons, so he secured permission from Weber and Fields to appear. He has to do six matinees at the Palace, and two at the music hall, besides the regular evening performances at both houses. This makes twenty appearances in a week, so if any of his friends notice that he is looking tired toward the end of the week, they will know the reason why. The public is the gainer by the arrangement, however, as Bernard's bright specialty has been missed from the vaudeville houses for several months past.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor is home again, accompanied by the fine company with which he has been on tour since the beginning of the season. The entertainers are Watson and Hutchings, assisted by Ed Edwards, in a Dutch sketch; the Elinore Sisters in their new act, The Irish 400; Maud Raymond, comedienne; Edwin Latell, banjo comedian; the Olympia Quartette, in their original specialty; Barnes and Sisson, sketch duo; the World's Trio, sketch artists; the De Filippis, dancers; George E. Austin, comedy and wire walker; Alburtus and Weston, club jugglers; the Musical Russells, musical comedians; Barry and Ella Gray, and their marionettes; Fred Bowman, banjoist; Gorman and West, sketch team, and the Burrows, in illustrated songs.

Keith's Union Square.

Pauline Hall makes her first appearance here and introduces a number of new songs. Harriett Webb, the well-known reader, makes her vaudeville debut in a repertoire of popular selections. Milton and Dollie Nobles are seen at this house for the first time, and present a farce by Mr. Nobles. Patrice is in her second week in A New Year's Dream. The other features are the biograph, with new views; May Mooney, balladist; the Americus Comedy Four, singing comedians; the Blondells, in their "kid" specialty; Eugene Niedert, bicyclist; Mlle. Irene, contortionist, new to New York; Hal Merritt, mimic; Webb and Hassan, the Marianas, and John H. Shapley.

Pleasure Palace.

Henry E. Dixey makes his farewell appearances in vaudeville here this week, and is the special feature of a bill furnished for the most part by the Broadway Burlesquers, headed by Sam Bernard, who appears by consent of Weber and Fields. The company includes McAvoy and May, comedy duo; Gilbert and Goldie, Irish comedians; Emma Carus, balladist; the Three Dunbar Sisters, dancers; the Two Judges, acrobats, and the Alpine Trio, acrobats. A burlesque, in which the whole company appears, concludes the performance.

Proctor's.

Annie Ward Tiffany makes her vaudeville debut here this week, presenting a condensed version of her play, Lady Blarney. The other stars are Stanley Whiting, the rag-time pianist; the Six Sisters Picchiani, recent importations, who make their first appearance at this house; the Northern Troupe of dancers, the Rossow Midgets, Lilliputian athletes; the Couture Brothers, acrobats; Colby and Way, ventriloquist and dancing doll; Arnim and Wagner, grand opera burlesquers; Billy Carter, banjo comedian; Deltorelli and Clemenso, musical clowns; Howard and Abt, illustrated songs; the Fitzgibbon Trio, comedians; Mlle. Chalet, wire performer; Lynch and Jewell, comedians and dancers, and Fannie Mora, contralto. The living pictures are retained.

Koster and Bial's.

Marie Lloyd introduces some new songs this week. The bill otherwise is the same as last week, and includes Paola Del Monte, chanteuse; the Brothers Griffiths, eccentric comedians; Lina Pantzer, wire walker; Mlle. Rombello, sand modeler, and the big Faust ballet headed by Cleo de Mèrode.

Weber and Fields' Music Hall.

Vesta Tilley is in her fourth week of success. Cook and Sonora, and Douglas and Ford, two clever comedy teams, are also in the olio. The Glad Hand continues its career, with the same cast, including Ross and Fenton, Peter F. Dailey, Sam Bernard, John T. Kelly, Weber and Fields, Truly Shattuck, Gertrude Mansfield, and the Beaumont Sisters.

Hammerstein's Olympia.

The grand opera tableaux are continued as the leading feature. The olio includes Josephine Sabel, Macart's dogs and monkeys, Canfield and Carleton, the Three Polos, and Charles T. Aldrich.

The Burlesque Houses.

Miner's Bowery.—Sam Devere's own company is the attraction for the current week.

The London.—Irwin Brothers' Burlesque company provides the entertainment for the present week.

Miner's Eighth Avenue.—Scribner's Columbian Burlesquers made their metropolitan debut last evening at this house.

Olympic.—The Gay Girls of Gotham have moved northward for a week in Harlem.

LAST WEEK'S BILLS.

Koster and Bial's.—The same excellent bill continued to attract and please large audiences throughout the week. Marie Lloyd, the English serio-comic, and Paola Del Monte, the international chanteuse, made strong bids for favor, and the audiences applauded them both heartily. Miss Lloyd's "Barmaid" song is a gem, and the others seem to meet with favor. Mlle. Del Monte's rendition of "All Coons" has made an immense hit. The Griffiths Brothers, with their funny donkey act; Lina Pantzer, the wire dancer; the DeKock Troupe of tumblers, and Mlle. Rombello continued in their pleasing specialties. The Faust ballet, with its intricate dances and marches, and Cleo de Merode, formed the second part of the entertainment as usual.

Pleasure Palace.—Weber and Fields' Vaudeville Club Burlesque company made their debut in New York, presenting The Girl from China. The burlesque is made up of portions of Mr. New York, Esq., and some of the other burlesques seen at Weber and Fields' Broadway Music Hall last season. The three principal comedians are made up in imitation of Weber and Fields and Sam Bernard, and their object is to give as close an imitation of the methods of these comedians as possible. Dave Lewis gave a very fair imitation of the mannerisms which make Sam Bernard so funny, but Fields and Harris were not so successful. There is a good deal of fun in the burlesque, the poker game being an especially amusing feature. James F. Cook helped on the fun to a great extent by his amusing tramp impersonation. Troja, who is not nearly so lively on her feet as she once was, on account of restraining avoirdupois, sang several very saucy songs. She failed to put much vim and bounce into her work, and did not create a very deep impression, except with a political verse, in which she predicted the election of Van Wyck. In the olio, the Six Sisters Picchiani and the Carre Family, who are all one, made two big hits. Cook and Sonora whiled away a half hour very pleasingly in their acrobatic sketch, with song and dance trimmings. The Dunhams won applause with their work on the horizontal bars. Douglas and Ford and the Walker Sisters contributed neat song and dance sketches, and the Alpine Trio sang Tyrolean warbles. Dave Lewis and Nat Fields did not do their specialty on the occasion of The Mirror man's visit, so he is unable to state whether it is an improvement on the old Fields and Lewis act or not. The houses were crowded throughout the week.

Weber and Fields' Broadway Music Hall.—Vesta Tilley's bright songs, rendered as she alone can render them, pleased audiences which tested the capacity of the house at every performance. "For the Week End" and "The Piccadilly Johnny" continue the favorite songs of her repertoire. "The Maiden's Sea Trip" is as successful as it was on her last visit, and all her other selections are warmly applauded. The Pantzer Brothers, head balancers, and Allen Wightman, a clever clay modeler, were also in the olio. Mr. Wightman made a very good likeness of Lew Fields, which won him an encore. The Glad Hand, Kenneth Lee's burlesque, made its usual hit. John T. Kelly makes one of the biggest hits of his career as the Celtic landlord, and his song, "Tararum Taree" is a gem in its way. Ross and Fenton, Sam Bernard, Weber and Fields, Peter F. Dailey, Truly Shattuck, and Sylvia Thorne help to make things pleasant for the audience.

Keith's Union Square.—Felix Morris presented his one-act play, The Old Musician, for the first time in vaudeville in this city. The story of the play is sad, but in spite of that fact it held the attention of the audience, which was completely fascinated by the splendid acting of Mr. Morris. His study of the old French musician, whose life has been burdened with a great sorrow, is a masterly piece of work. His dialect, with its quaint eccentricities of expression, is perfect, and the numberless little touches with which he is wont to embellish any character he portrays were all employed by him to great advantage. No audience that Mr. Morris ever appealed to in Daly's ever gave him more respectful attention than did those which filled Keith's to its capacity last week. Their appreciation of the fine points of the play and their hearty recall at the end showed how they had enjoyed it. Walter Lennox, Sr., Jane Lennox, and B. S. Cutler assisted Mr. Morris in a satisfactory manner. Patrice was seen once more in Alf Hampton's one-act sketch, A New Year's Dream, and proved as captivating as ever. The piece was staged gorgeously. A new white and gold setting of beautiful design was used for the first time, and the calcium and other effects were superb. Alf Hampton was seen again in his original part of Eddie, and added one thousand per cent. to the effectiveness of the performance by his excellent work. Ida Klein sang an operatic selection and "The Suwanee River," but did not make a very good impression. Joe Cawthorne, with his concertina and several new jokes, succeeded in keeping the audience in the best of humor for nearly half an hour. His neat appearance caused much favorable comment. Joe Welch was seen for the first time at this house, and of course scored heavily with his excellent and life-like impersonation of the genuine East Side button-hole maker. His act is unique and original, and he deserves the success he has made. Sie Hassan Ben Ali's Troupe of Arabs went through their startling performance of pyramid building and tumbling, to the usual accompaniment of applause. Phyllis Allen sang "Only Me," "Mamie Reilly," and some other songs not quite as new as either of them. With all the new songs on the market, Miss Allen ought to find it very easy to get up a new repertoire. Emerson and Schard, a team of banjoists new to this house, made a pleasing appearance, and played some good selections very cleverly. Their arrangement of "The Suwanee River" met with great favor. W. Rossario, a wire performer, was seen for the first time here. He is very neat in his work, and accomplished several very difficult feats with apparent ease. W. J. Mills, who is billed as "America's Pregoli," made several very quick changes in full view of the audience, and gave some character impersonations which were applauded. Sparrow, the clown juggler, has a new finish to his act which is very funny. Little Miss Leslie's "Country Maid" song made a hit, and the dancing by herself and her partner, Howley, was pleasing. Low Randall did some very good buck and wing dancing and acrobatic work. The Newsboys' Quintette made a good deal of noise with their singing, and Macart's dogs and monkeys amused the children and some of the grown folks with their antics. Marshall P. Wilder made his continuous vaudeville debut in a new picture on the biograph, which won a good laugh. Other new views were of a Maxim gun, Boston harbor, a bicycle race and a railroad yard.

Proctor's.—New sketches, done by new recruits to vaudeville, were the features of the programme. The Black Butterfly, a dramatic sketch, by W. De Wagstaffe and C. P. Flockton, served to introduce E. J. Ratcliffe and Ethel Chase Sprague, and Sylvia Lisle, assisted by Charles Leonard Fletcher, made her debut in a comedy skit called A Lesson in Love, written by Mr. Fletcher. The Black Butterfly has a plot which deals with a ballet dancer and a bold, bad Prince named Roloff. The scene is laid in the ballet girl's dressing room. During a conversation she has with her maid, it is discovered that she once lived in a nice little rose-covered cottage. That was before she was lured away by the oleaginous tongued villain, who put her into the "Just Tell Them That You Saw Me" class, and left her there with a small olive branch to worry over. The callboy summons her, and she goes off to dance, in the most extraordinary looking ballet dress ever seen on any stage. Just here the Prince enters, and after his short soliloquy the dancer returns. They begin to chat, and he deftly brings the subject of his love for her into the conversation. He promises her everything but a wedding-ring if she will only be his, but she seems to have a fnacy for the plain gold band. Just when things are getting interesting she laughs carelessly and lights a cigarette, at the same time offering him one. He does not care to smoke, but returns to his love-talk more fiercely than before. She joins in the argument, and in a few moments it becomes apparent to the audience that the Prince Roloff is the serpent who entered the cottage with the floral embellishments fifteen years before and caused the heroine to become a subject for the writers of popular songs. He has not recognized her, but she does not leave him long in the dark as to her identity. She implores him to marry her, and give her chee-ild a father. He refuses point blank, and adds: "Why don't you go after some of the men who followed me, and make one of them marry you?" This angers the premiere danseuse dreadfully, so she picks up a little dagger and plunges it into the centre of the Prince's full dress shirt front. He falls back gasping on a convenient rug, and as the boy calls "last act," the dancer runs off, presumably to whirl about on her toes for the amusement of the audience. This gives the Prince a chance to revive a little so that he may enjoy a death scene by himself, which he gets through with in short order. Mr. Ratcliffe looked well, and spoke his lines correctly, but Miss Sprague's ballet girl was tame and uninteresting. Her attempt at devilishness in the cigarette-lighting episode was amusing. Celici Treene (Biff Hall, please wire quick) assisted in the small part of a lady's maid. The other sketch, A Lesson in Love, being built on comedy lines proved more pleasing to the audience. Sylvia Lisle, whose right name is McCurley, and who is well known socially, needs a good deal of training. She worked hard and conscientiously, but she lacks the stage ease which comes of experience. She enacted the part of a young girl who has a beau. She is a hero worshipper, and in order to cure her he disguises himself as a cowboy and shoots his revolver around the parlor. She becomes frightened, and when the joke has gone far enough he reveals himself and she consents to marry him. Mr. Fletcher was quite good both as lover and cowboy. Sydney Grant and Miss Norton appeared in their bright drawing-room sketch, and met with great success. When Miss Norton announced during her monologue that "an angel is a lobster with money," the house roared. Their singing and dancing brought them the usual encores. The only defect in the act is Mr. Grant's imitation of Francis Wilson, which is not up to the mark. Charles Kenna, a monologuist, made a hit with his first remark, and held the attention of the audience throughout his act. His method of work is something like Lew Dockstader's, and is quite effective. Several of his jokes are very, very old, but he has a way of telling them which makes them seem fresh. He introduced some original tricks for which he deserves credit, and finished his act with a burlesque Cuban war drama which is quite amusing. A performer billed simply as Chip sang a couple of coster songs very poorly, and then changed his costume and went through a monologue which was a mixture of the worst efforts of Harry Pleon and Dan Leno. He redeemed himself partly with a few good dance steps. Jones, Grant and Jones, three real coons, made a big hit with their energetic efforts to please. One of them has a face which is as elastic as a piece of India rubber. The Northern Troupe repeated the success they made at the Pleasure Palace. The Carmen Sisters looked very nice, and played their banjos fairly well. Hines and Remington were very successful with their New York tough imitations. The Living Pictures made a pronounced hit as usual, and will probably remain for weeks to come. Others in the bill were Murphy and Mack, De Hollis and Valora, Annette Wilsey, and Charles and Mae Stanley.

Tony Pastor's.—Sadie Cushman won the hearts of the patrons of this cozy playhouse last week with her inimitable rendition of the song about the little girl who carries her dinner to her daddy. Herbert Holcombe, her partner, earned his share of the applause by his excellent work in the sketch, which is as pleasing as ever. The Four Cohans, who made a great hit here a few weeks ago in their new sketch, Money to Burn, were equally successful on their return. One can never get too much of the dainty dancing of Josephine, and the quaint comedy steps of George M. never become tiresome. The elder Cohans are good, too, and the quartette is one that is hard to beat. J. K. Emmet and Anna Mortland were seen for the second time in this city in the new sketch, A Honeymoon in a Harlem Flat, written by Charles Dickson and May Melvin Ward, which was reviewed in The Mirror a few weeks ago. It made a good impression here. Belle Gordon, the champion female bag puncher of America, gave her splendid exhibition of athletic skill. Billy Curtis and she engaged in a very short boxing bout, which caused much amusement. C. W. Littlefield gave his imitations of different females singing "Genevieve," and then, with the assistance of a bureau and several toilet articles, he went through an amusing pantomime showing the antics of a society lady at her toilet. This was followed by an imitation of a man who is trying to dress in time to catch a train. Both were very good. Edwin R. Lang presented his tramp specialty. Lawson and Ward did some very smart work on bicycles. Lawrence and Harrington were seen in their familiar Bowery spieler specialty. Fisher and Crowell put a good deal of dash into their work and won lots of laughs. Carr and McLeod did an odd musical comedy act. The Sheerans and their trick dogs, the Tanakas, and the Fransioli Sisters were also in the bill.

THE AGENT QUESTION.

The following letter, received last week, touches on a subject of great interest to performers:

Worcester, Mass., Oct. 21, 1897.

To the Editor of The Dramatic Mirror:

Having followed the contests waged by The Mirror from its first issue to the present day, and having, therefore, been a sharer in all the victories which have been so signally won, I have begun, not alone, to feel that the influence of your paper might be brought in to eradicate the one great stumbling block which the vaudeville artist finds retarding his progress and endangering his welfare.

I mean the middleman, or agent. The agent thrives on the most imposed-on branch of the profession through conditions which have arisen, not of necessity, but ignorance on the part of the few, and for which all must, to an apparent degree, suffer. A few so-styled "artists," through ignorance or illiteracy, must necessarily have some one to make their business contracts; hence the agent.

The manager, with little or no concern for the welfare of the artist, great or small, herein sees an escape from responsibility to a certain degree, and gives the agent recognition.

Then commence the trials of the conscientious and intelligent performer. His perspicacity, his business tact, are of no avail, and he must swallow his indignation and submit to dictation from an "agent" if he wants to secure a week's work, though his reputation be universal.

Then he must take his chances of lying idle while the agent places his favorites. This latter abuse is becoming more flagrant every day. The agent is becoming more dictatorial and oppressive.

It is high time, I think, that something should be done for the conscientious artist who has tact and execution enough to direct his own private business matters. He is able and willing, but conditions are against him.

The Mirror has righted many wrongs. With such an organ at his back the artist could make a determined and successful protest against this great abuse.

Thaddeus Fox.

MRS. CHANT'S TRIBUTE TO KEITH.

A cablegram received in this city yesterday states that hundreds of people were unable to obtain admission to the second of the series of sacred Sunday concerts at the Oxford Music-Hall on Sunday evening last, which was addressed on this occasion by Mrs. Ormiston Chant. Mrs. Chant earnestly upheld the present movement as a great step in the right direction toward the uplifting of the thousands now wandering aimlessly in the London streets on Sunday nights, or driven to drinking and gambling. Mrs. Chant paid a high compliment to B. F. Keith's American theatres, referring to them as the realization of her dreams in the past of the music-hall of the future. The character of the audience could not be excelled, and included many individuals prominent in social and professional life. Many of London's theatrical managers were present and warmly expressed their appreciation of Mrs. Chant's address.

THE GODS AND THEIR IDOL.

The gallery gods at the Orpheum in San Francisco gave Pitrot the Mimic a surprise on the night of his opening there a few weeks ago. He impersonates a number of famous composers, and announces them simply by their last names, as Wagner, Lizst, Mascagni, and so on. When he announced "imitaash-Sullivan," there was a good deal of applause, but when he turned around, wearing the wig and whiskers of the composer of The Mikado, the gallery boys, who thought he was giving an impersonation of John L. Sullivan, manifested their disapproval very strongly, as they knew the impersonation was not correct. Aside from this incident, Pitrot's success has been pronounced. He is now in Los Angeles, where his work is well received.

TICKET SPECULATORS AT THE PALACE.

The combination of low prices and good shows at the Pleasure Palace has attracted the attention of ticket speculators to that house. Every seat in the house is reserved, and as the prices are only 50 and 25 cents, the speculators have a chance to reap a rich harvest. Mr. Proctor is unable to stop the nuisance, as the speculators resort to all sorts of devices to obtain the tickets. He has stationed a man with a good lusty pair of lungs to stand near the entrance to warn his patrons not to deal with the curbstone ticket brokers. The big business at the Pleasure Palace is a sure indication that prosperity is beginning to fulfill the promises made for it by its celebrated advance agent.

MORE FOREIGN STARS COMING.

Manager Alfred E. Aarons, of Koster and Bial's, has engaged Alice Atherton and Dora Parnes to appear at his house during the present season. Miss Atherton has been a warm favorite in the London halls for years past, and will undoubtedly repeat her success on this side of the water. Mlle. Parnes is a Chanteuse International who is very popular on the Continent, especially in Paris. Another big ballet production will probably be put on when the Faust ballet finishes its run.

TRIED TO STEAL SONGS.

A sneak thief was caught one night last week in Weber and Fields' Music Hall trying to steal some of Vesta Tilley's songs. He was making notes on his cuffs when detected and was immediately warned that he must stop his pilfering. He did so, and delivered up his cuffs. Miss Tilley has suffered severely in the past from these song-stealers, and it is hoped that the example made of this fellow will deter others of his ilk from trying to repeat the experiment.

MISS BENNETT IN BUSINESS.

Johnstone Bennett has made up her mind to leave the stage, for a while at least. She will fill engagements made for her, for a few more weeks, and will then return to New York and go into business. S. Miller Kent, who has been with her since her debut in vaudeville, will go back to the legitimate, having been engaged for The White Heather.

MARIE LOFTUS GOES HOME.

Marie Loftus, the English comedienne, sailed for home last Wednesday on the *Umbria*. She was accompanied by her husband. They were on the passenger list as "Mr. and Mrs. B. Brown." Miss Loftus filled four weeks at

Weber and Fields', and one week at Proctor's Twenty-third Street Theatre. Her success here was only fair.

LUNCHEON TO VESTA TILLEY.

Mrs. Antonio Pastor gave a luncheon at her home on Oct. 21 in honor of Vesta Tilley, the charming English entertainer. The house was beautifully decorated with plants and cut flowers, and everything possible was done to add to the comfort and entertainment of the guests. An elaborate luncheon was served by Sherry in his best style. A pleasant feature of the occasion was the presentation by Mrs. Pastor to Miss Tilley of a very handsome duchesse diamond ring. The guests included Walter De Frece, Mrs. De Frece (Miss Tilley), Mr. and Mrs. Pony Moore, Mrs. Nealer, Augusta De Forrest, and Beatrice Moreland.

EDEN MUSEE ELECTION.

The annual election of officers of the Eden Musee took place on Tuesday afternoon last, and resulted as follows:

President, Richard G. Hollaman; Treasurer, Frederick Vieweg; Secretary, Robert J. Horner. Directors, A. Pegenstecher, Ferdinand M. Thieriot, Frederick Vieweg, Carl A. de Gersdorf, Robert J. Horner, Albert F. d'Oench, and Richard G. Hollaman.

Mr. Hollaman holds a large number of shares in the company, and as president he is expected to make many improvements in the management of the institution.

THE BRONSONS' NEW COMEDIETTA.

Mr. and Mrs. Frederic Bronson will present their new comedietta, A Golden Slipper, at Proctor's Twenty-third Street Theater during the week of November 15. A Golden Slipper is from the pen of J. Long Sims, author of A Model Young Man, one of Mr. and Mrs. Sidney Drew's greatest successes. Judging from the favorable criticisms of those who have seen the piece, Mr. and Mrs. Bronson are justified in feeling confident of a New York success. The skit is full of amusing situations, the cast comprising four characters.

A CUBAN SKETCH.

The woes of poor Cuba are to be exploited in vaudeville. Mrs. Hoffman Neil will present a one-act sketch called For Liberty, the theme of which is based upon the experience of Evangelina Cisneros, the Cuban girl who recently escaped from a jail in Havana. Mrs. Neil may possibly be Mrs. Hoffman Martin, who appeared in February last in a Cuban drama at the Murray Hill Theatre, giving one performance for charity.

PATRICE GOES WEST.

At the close of her engagement at Keith's Union Square Theatre this week Patrice will go direct to Chicago, opening on the Castle-Hopkins circuit, Nov. 1, for eight weeks. She has received an offer from the Orpheum circuit for five weeks to follow, and therefore may not be seen again in the East much before March next.

DOCKSTADER'S OWN COMPANY.

Lew Dockstader, who has added greatly to his popularity by his success in vaudeville, will probably head a minstrel company of his own before the season is over, and if the venture is successful it will be continued next season with strong attractions. There is said to be splendid backing behind the scheme.

VAUDEVILLE JOTTINGS.

One Touch of Nature, Benjamin Webster's popular little pathetic play, in which the veteran actor J. H. Stoddart has appeared frequently in this city, will be put on shortly at Keith's Union Square. Charles A. Stedman will appear in the role of the old man.

Manager Brunelle is determined to keep in the front rank by securing novelties for the bill at Proctor's Twenty-third Street Theatre. Almost every week some noted legitimate star makes his or her vaudeville debut there. This week Annie Ward Tiffany is making her first essay in the field of vaudeville under Mr. Brunelle's watchful eye.

Cecil Spooner, of the Spooners, writes THE MIRROR from Troy N. Y., claiming that she originated the snow dance last season, and claims all rights to it. Ernauni, the spectacular dancer, makes the same claim, and there are probably several other nimble footed ladies yet to be heard from in this matter.

Derenda and Breen, the club jugglers, played the Bijou Theatre, Worcester, Mass., last week.

Harry Howard reports great success with his illustrated song act, in which he is assisted by Professor Abt. They are with Rossow Brothers' co.

Henry E. Dixey is bidding farewell to vaudeville this week at the Pleasure Palace. His stay in vaudeville has been short but pleasant and very profitable.

Little Vinie Daly is still under the eye of the Gerry Society, and whenever her mother, Lizzie Daly, takes an engagement in New York or Brooklyn she has to dance alone. Vinie will be sixteen in January, 1899, and after that the team will be able to play anywhere in the country without molestation.

Mlle. Irene, the contortionist, who makes her American debut this week at Keith's, is a sister of Canary, the great European juggler. She has been popular in Europe for many years, and has been especially imported for the Keith circuit.

Vesta Tilley, Alice Atherton, Marie Lloyd, and Mrs. William H. Crane were among the visitors at the Pleasure Palace last week.

Emmonds, Emerson and Emmonds, the comedy trio, had a successful week ending Oct. 16, at the Olympic Theatre, Providence, R. I. They have just signed to finish out the season with John L. Sullivan's Vaudeville co.

Paola Del Monte, the clever singer, who is at Koster and Bial's, was unable to appear on several evenings last week on account of a cold. She has recovered and is appearing as usual.

An actor in the White Crook co. got into a heated argument with a drummer in a hotel in a Minnesota town the other day, on account of the drummer's attempt to flirt with his wife. The pugilistic thespian got a black eye and his discharge from the co. at the same time for disgracing the troupe by fighting in a hotel.

Harry Hill, manager of Mlle. Ani's Monarchs, reports that the business done by his co. in the West is phenomenal. It played to the banner week of the season in Indianapolis, and will return there within four weeks. In St. Louis people were turned away.

The burlesque Paris Upside Down, put on by Williams and Adams, is a big hit. Frank Orsato is in advance of the co.

Imogene Comer made a pronounced hit at the Olympic, Providence, R. I., week of Oct. 11. She was presented with a handsome floral piece by friends in that city.

John Canfield, of Canfield and Carleton, reports that he is filling his time rapidly. The team made such a hit at Pastor's when they were there a short time ago, that Manager Harry Sanderson wanted them to remain a second week, but they preferred not to wear out their welcome, and booked the week of Nov. 8 instead. In Philadelphia last week, on several occasions they had to stop singing for a few moments, as the laughter was so loud and prolonged that it drowned the sound of their voices as well as the piano.

Lillian Green will not appear with Dorothy Neville in The Music Hall Singer after all, as Miss Neville has accepted an engagement with a co. presenting musical comedy. Miss Green will go it alone, as she has successfully done in the past, and will soon appear in her single singing specialty.

The Harlem Music Hall, which has been leased by Hurtig, Seamon and Tuck, will hereafter be known as Hurtig and Seamon's Harlem Music Hall. It will reopen on Nov. 1, with first-class attractions at popular prices.

Lizzie Derious Daly played a special engagement at the Fountain Square Theatre, Cincinnati, last week, in a new sketch written for her by Edgar Smith, and which served as a good vehicle to bring out her strong points in several character impersonations. The local papers praised Miss Daly, and she is particularly pleased with her success, as she has not appeared in public for over two years.

The New York Stars and Steve Brodie played to standing room only at every performance during a recent engagement at Waldmann's Opera House, Newark, N. J.

Manning and Weston made a big hit at Poli's in New Haven last week. This week they are filling several club dates in New York, and next week they will play return date at Tony Pastor's.

Emilie Edwards and Seymour Howe were offered a return date at the conclusion of their recent engagement at Tony Pastor's. They have almost completed arrangements to go to England, but will probably play again at Pastor's before they sail.

The Clerise Sisters are no longer connected with John H. Ammons, of the Ammons-Clerise Trio. Hereafter they will present a new musical act under the name of the Clerise Sisters.

The Americus Comedy Four have just closed a successful two weeks' engagement at Olympia and are now at Keith's.

The Cheury Sisters are said to have loaned out over $17,000 in mortgages on farm property in Iowa and Missouri.

Odell Williams, after his special engagement in The Heart of the Klondike, will make his vaudeville debut in a new sketch called The Judge.

The Aherns are making a hit with their break away ladder act over the Castle-Hopkins circuit. They will return East in January, 1898.

El Zobedie, the equilibrist, who was seen in America for the first time recently on the Orpheum circuit, is a man who makes up to look like a woman. His name and appearance give the audience the impression that they are looking at a female contortionist.

"An Anxious Inquirer" is informed that the Minnie Dupree who is in vaudeville is not the Minnie Dupree who has appeared in Two Little Vagrants and other plays.

Lillian Burkhart has changed the color of her amber tresses to a rich bronze brown.

Robert Grau will confine himself to his agency business hereafter, and will not send out any more combinations.

William Olschausky and Miss Lonny will sail for Europe on Dec. 21.

Paul Andrews is busy rehearsing her new specialty, which she will put on for the first time next Monday at the reopening of Hurtig and Seamon's Harlem Music Hall. She has obtained the American rights to Fregoli's imitations of famous composers, and will do them with several other imitations.

At the end of this week Hurtig and Seamon relinquish their lease of the St. Nicholas Music Hall, so that the owners of the property may inaugurate the ice skating season. Friday night the managers will take a benefit. Many vaudeville performers have consented to appear. Next Monday night Hurtig and Seamon assume the management of the Harlem Music Hall.

Teddy Marks has signed a contract with Titenia, the toe dancer. He will take her to Europe, where he expects she will make a great sensation.

The Northern Troupe of dancers and the Brothers Damm were booked over the Castle-Hopkins circuit last week through J. Austin Fynes, manager of Keith's Union Square Theatre.

Terrace Garden reopened for the season, under Michael Neumann's management, on Oct. 20. A grand ball was preceded by a vaudeville performance, in which the following artists took part: Almont and Dumont, Hanes and Pettingill, the Four Nelson Sisters, Lew Dockstader, Caron and Herbert, Josephine Sabel, Jones Grant, and Jones, and Mlle. Rombello.

Belle Clifton, a well-known vaudeville performer, was taken to the insane pavilion at Bellevue Hospital on Oct. 22. She had been suffering from paresis for some time and was being cared for by the Actors' Fund. She was married to Sam Dearin several years ago, but they separated in 1894.

H. S. Griffith and the American Mutoscope company are being sued by T. Cushing Daniel, trustee for John H. Armat and Selden B. Armat, who claim the rights to certain patented improvements in the moving picture machines, which they allege the defendants are using. The plaintiffs want an injunction and $50,000 damages from the mutoscope people.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' Theatre: The vaudeville portion of the bill has for the feature Fred Hallen and Mollie Fuller, in a new musical sketch; Florence Bindley, Johnson, Davenport and Lorella, the Boggesons, Smith and Cook, Ozav, Charles E. Wilson, Baby Lewis, and the Hopkins Ladies' Orchestra.

Olympic Theatre: The programme arranged by Manager George Castle presents Hope Booth, John Kernell, Eckert and Berg, La Belle Carmen, Fordyce, the Folly Comedy Trio, James H. Cullen, Ford and Francis, Post and Clinton, Albert Hawthorne, Wentz and Adair, the Heiders, Mayer, Smith, and Mayer, and Lew Wells.

Chicago Opera House: George Thatcher and Ed Marble are the heading attraction. George W. Monroe, the Heras Family of six acrobats, Johnny Carroll, Elvira Francelli, and Tom Lewis in operatic selections; Raymond Trio, whose selections upon the violin, harp and mandolin are very fine. Allen and Delmain, Finley and Toohey, Walter Ellis, Frankline Sisters, Hughes and Hughes, Behan and Dakin, and the Flying Renfos are the others on the bill.

Haymarket Theatre: Over on the West Side an attractive lot of novelties have been arranged for the patrons of Jay Rial's house. The principal feature is a one-act comedy, entitled A Trip on the Derby, presented by popular Al W. Filson and Lee Errol. William H. Windon, and his quartette of colored singers; Lew Hawkins, Mlle. Leopoldine, Burton and Ashley, the Three Barrets, Carlisle Sisters, Morton and Elliott, the Dixie Trio, John West, the Jacksons, Delavoye and Fritz, and Farnum and Healy.

Alhambra Theatre: Joe Flynn is here with his new Irish comedy, McGinty the Sport, in which a number of well-known vaudeville people appeared, including Charles F. Jerome and Clara Bell, John Westerly Mack, Schumann Sisters, Blanch Nichols, the American Macs, Harry Watson, Charles Boyle, and Carrie Graham, Lillian Dayton, Mattie Nichols, Helen Mack, Bonita Loring, Annie Martell, Florrie Evans, Margie Bennett, Byron and Langdon, and Bert Ross.

Gaiety: Flynn and Sheridan's co. opened to good business. They present several burlettas and a varied vaudeville bill, which is very entertaining.

Savoy: The French Doll is the attraction and is leasing fair houses. The co. includes Madeleine Shirley, Marie Marlowe, Charles V. Seamon, Lea Peasley, Ren Shields, and many others.

Sam T. Jack's Opera House: Is offering a big burlesque show, which Little Egypt heads, and is drawing the usual large houses nightly.

Drexel Theatre: Manager Harry Urack seems to have caught the South Siders, as he has no trouble in filling his house at each performance. The usual good vaudeville bill is offered.

The Trocadero Quartette, which helped fill in at the Savoy last week, deserves special mention. It consists of four Chicago boys, Steve Prideau, Charles Lomier, Jack Sample, and Joe Birnes, all of whom have remarkable voices and give a very enjoyable performance.

Sam T. Jack has returned from his inspection trip and reports that everything is going splendidly with his cos.

William Hepner left the other day for New York, where he will be found permanently at his new headquarters, in the Broadway Theatre Building.

HARRY EARL.

PHILADELPHIA, PA.—Owing to discussions in the Interstate Production Co., Limited, of which W. J. Gilmore is the prominent head and factor, the Crystal Slipper co. got the usual two week's notice and closed their season at the Audioritum 23. It may go out later.

Reilly and Wood's Big Show is at the Auditorium this week to large patronage. Pat Reilly, Lane Sisters, the Eldridges, Frobel and Ruge, Gardner Brothers, Three Fanchonetti Sisters, Eulalie, Deonzo Brothers, Frank D. Bryan, the Six Parisiennes. For week of Nov. 1 the Rays in A Hot Old Time. Nov 8 the veriscope with vaudeville additions.

The popularity of the Bijou Theatre is a noted fact throughout the country; the artists as also the public second the efforts of the enterprising management. This week, as throughout the season, houses crowded, attracted by the following features: Howe, Wall and Walters, Zazelle and Vernon, Francesca Redding and Harold Hartzell, American biograph, the De Moras, Eckart and Eck, Metropolitan Three, Polk and Kollins, Eldora and Norine, Garnella and Shirk, Morel and Thompson, Mendoza Sisters, and Horace Goldin, complete the programme.

The Trocadero is doing a uniformly good business; the constant change of noted combinations since the inauguration of the season speaks volumes for the excellent management. Rose Sydell's London Belles, with twenty pretty girls, besides ten good acts, are the attraction. Weber and Fields' Burlesque co. follow Nov. 1. City Club 8. The Geezer 15.

Gus Hill's New York stars and Steve Brodie are at the Lyceum to excellent patronage.

At the Standard Ed F. Rush's New White Crook is the feature with two new conceits—viz., U. S. Yacht Club and the Klondike Millionaires, presented with sprightly olio.

The London Gaiety Girs are announced at the Kensington Theatre this week, with their usual bright stars and burlesques. Week of 1 Robie's Knickerbockers.

The Museum at Ninth and Arch Street is attracting public attention by popular prices, weekly change of noted vaudeville acts and generous business methods, inaugurated by the prince of good fellows Thomas F. Hopkins, formerly the representative of Forepaugh's Theatre. D'Alma's Dog and Monkey Circus, in conjunction with other acts, is this week's attraction.

Bessie Bonehill is a special feature this week at the Bijou Theatre, meeting with an old-time reception by her hosts of friends and admirers. Paulinetti and Pico, European gymnasts; the Eddy Troupe, open here respectively Nov. 8 and 15.

Robie's Bohemian Burlesquers come to the Standard Nov. 1.

S. FERNBERGER.

BOSTON, MASS.—Keith's has a record breaking bill this week. First comes Lillian Burkhart, the greatest dramatic favorite yet seen here in vaudeville bills. There may have been more famous ones, but for spontaneous applause just wait till her name appears on the cards beside the stage at Keith's. That tells who the favorite is. This week she plays Extravagance, and is supported by Forest Flood. There are genuine Boston views on the biograph this week, and the other attractions include Servais Le Roy, Gus Williams, the Everett Trio, Jones, Grant, and Jones, Ward and Curran, Harding and Ah Sid, the Edisons, Millie Olive, the Fatherland Quartette, the Asheys, Charles Kenna, the Helstons, John W. McCue, Wills and Morton, and the Akimotos Troupe of Japs. As is just the thing that might be expected of the generous management of Keith's, the free use of the Bijou has been offered for any benefit entertainment that may be arranged here to aid the fire sufferers at Windsor, N. S.

At the Howard Athenæum this week they present a series of studies in black and white. The brunette part of the bill is furnished by Isham's Octoroons, headed by Madame Flower, Fred Piper, and Mr. and Mrs. Tom McIntosh, and including Madah Hyer, Mallory Brothers, and Mazie Brooks. Smart and Williams. The lighter section is the house olio presented by William J. Mills, Jessie Millar, Fish and Quigg, Dryden and Leslie, Millard and Alexander, Miles and Ireland, Henry T. Waite, Marion Sawtelle, Carrie Monroe, James Neary, and John H. Murtha.

In addition to the performance of Neck and Neck, by Frank J. Keenan and the stock co. at the Grand this week, there is an olio introducing Sheehan and Sheehan, Dollie Lafferia, the Pawleys, May Bryant, Ryan and Gregor, Al. and Mamie Anderson, and Billy O'Day.

As the Palace is the only place in Boston where smoking is allowed during the entertainment, the innovation is proving a popular one indeed. Burrett's Burlesquers are the attraction this week, introducing Eva Marshall and Jennie Monsford, Carroll and Nealy, John and Nellie Healy, Mabel Black, Madge Barrett, Gracie Hughes, Tony Drake, Lotta West, Clara Hayes, Edith Page, Florence Carleton, Minnie Cornell, Annie Seavey, Ida Leslie, Clara De Merseville, and May Tenney.

For the Lyceum this week the Fay Foster Extravaganza co. is the attraction, presenting in the olio: Carrie Ezler, Foster and Lewis, Snyder and Buckley, Alice Warren, and West and Williams.

Lalloo and his to-be bride are at Austin and Stone's, as are Grimaldi Troupe of Pantomimists, Russell and Peters, Minnie Lee, Harris and Nelson, Mastonelli and Ravilla, James B. Macks, Grantley and Grantley, Charles and Minnie Burroughs, John N. Phillips, the Ravelli Sisters, and Whiting and Watson.

The Zoo seems to be doing its share to further the Klondike ban by continuing the Klondike Twin Sisters and giving stereopticon views, explained by Explorer Briggs. In the lecture hall are Count Magri, Baron Littlefinger, George Laible, and Annie Nelson. A Hungarian Gypsy Band has been added to the attractions. John Luce did a master stroke when he advertised for a young couple to be married in a den of lions, and strange as it may seem there have been a number of volunteers.

Colonel William Austin announces that his new aquarium will be ready to open on Nov. 1. This will give Boston still another place of amusement.

L. M. Hays, who was the press agent at Austin and Stone's, and before that at the Grand Opera House, has left Boston to assume control of a syndicate of papers in Vermont. His associates on the *Globe* gave him a farewell dinner.

As B. F. Keith's Brookline residence is being placed in readiness, it looks as if that gentleman would return from his long European trip in the course of a few weeks.

JAY BENTON.

WASHINGTON, D. C.—The attraction at Kernan's Lyceum Theatre is Al. Reeves' Big Burlesque co., which opened to standing room. McFadden's Flats and a pleasing burlesque, An Isle of Gold, open and close the performance. Sandwiched between is an olio of special merit, participated in by Carr and Jordan, Thatcher and Milton, Perry and Burns, the Tally Ho Trio, Lillian Perry, Cissy Grant, and Al. Reeves. The New York Vaudeville Stars and Steve Brodie is next week's attraction.

J. K. Emmet, assisted by Anna Mortand, is the topliner this week at the Bijou. Others that are also new are Edwin R. Lang, Bobby Hyde, and Lee Leon, Mlle. Dair, Price and Walson, and Helene Rosinni. Byron G. Harlan, the tenor, assisted by Edward Marsh, has been retained for a second week.

Helene Mora made the strongest kind of a hit in her songs last week at the Lyceum. She was compelled to respond to numerous encores at every performance.

JOHN T. WARDE.

JERSEY CITY, N. J.—Manager Tom Dinkins understood his business when he booked Reilly and Wood's co. at the Bon Ton 18-23. The houses have been crowded, some nights people have been turned away. The performance is first-class in every respect,

VAUDEVILLE. | VAUDEVILLE.

MR. and MRS.

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A Coming Feature Sure!

ADAMS AND TAYLOR

AFTER THE ELECTION.

Novelty sketch.

and includes Jennie and Billy Eldridge, Lane Sisters, Pat Reilly, Frobel and Ruge, Marie, Katherine, and Amy Franchonette, Eulalie, Frank D. Bryan, the Three Gardners, Deonzo Brothers. The Walk of All Nations concludes. Irwin Brothers 25-30. Rossow Midgets co. Nov. 1-6.

Dick Gardner, of the Gardner Brothers, with Reilly and Wood's co., at the Bon Ton Theatre, 18-23, celebrated his nineteenth birthday 20.

Hines and Remington, of Sam Devere's co., closed 16.

WALTER C. SMITH.

MILWAUKEE, WIS.—The Alhambra presented a good list of attractions week 17 to crowded houses. The Herras Family head the bill and score a pronounced hit. Ford and Francis are a strong card. The attractions include Francelli and Lewis, Ward, Bradburn and Roy, George Thatcher and Ed Marble, John West, the Aherns, Val Vousden, and Le Claire and Hayes. Next week: Evans and Mills, Julia Cotte, the Craig Trio, John and Nellie McCarthy, Lew Hawkins, Alexis Marie Heath, the Lungreens, and Frank Lawton.

Sam T. Jack's Klondike drew an overflowing house at the Academy 17. Some of last week's people are held over for this show. Paulo and Dika, George Beban, and Keating and Goodman appear in specialties, and the co. present a piece entitled Klondike. The audience was pleased. Next week, The Paris Gaiety Girls.

C. L. N. NORRIE.

PROVIDENCE, R. I.—The Olympic, under the management of A. A. Spitz, continues to present excellent attractions and draws large audiences. For the week 18-23, Diana, the Mirror Queen, was the special feature. Francesca Redding and Harold Hartzel presented A Forgotten Combination, and pleasing specialties were offered by The Gleasons, Lynch and Jewell, the Mimic Four, Lancaster and Collins, Ward and Curran, the Pattens, and Julia Raymond. Webber's American and European Novelties 25-30.

Uncle Sam's Columbia Girls had a good week at the Westminster 18-23. John Kernell was a strong feature of the bill, and he succeeded admirably in amusing the audiences. Mackie and Walker, Franz Cheville, the Metropolitan Three, Higgins and Leslie, and Jerome and Alexis were on the programme. Miss New York, Jr., 25-30.

Lillie Lancaster, of Lancaster and Collins, is a Providence girl, and her friends were in evidence at every performance at the Olympia during the week.

Manager George H. Batcheller, of the Westminster, has added a new attraction to his place of amusement, and now each performance is preceded by a band concert outside. Mr. Batcheller will make several improvements.

H. C. RIPLEY.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Of the new people, week of 11-17, Irene Franklin made a most decided hit in her character songs and imitations. Pitrot, the mimic, pleased. Adrien Ancion did a neat aerial act, and El Zobedie did some exceedingly clever acrobatic work. Professor Sawkins, who was underlined as an "expert exposer of black art," proved to be an old-time thought reading fakir, and because he failed to hold the aduience the opening night denounced the management from the stage for placing him at the end of the programme. The professor and the madame were promptly released, and Van Aukin, Hill and McPhee, the clever bar performers, who were here for a few days seeing the country, were secured to fill the bill for balance of the week. Business continues large. Coming 18: Smith Family, Fox and Clarke, and Clayton Jaspar and Jenkins.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): Weber's Parisian Widows 14-16 more than satisfied the big audiences which they attracted. Mlle. Little is the strongest card of the co., having a voice which has a sweetness and range rarely found on the variety stage. Good acts are furnished by Tenley and Simonds, Burnham Sisters, Boyce and Black, Howard and Emerson, Lizzie Van, Cosmopolitan Trio, and Raymond and Clarke. Extravaganza co. 18-20 played to small business. Twentieth Century Maids 25-27. May Howard 29-30. Hopkins' Trans-Oceanics Nov. 1-3. Town Topics 4-6. Weber and Fields 8-10. Casto Theatre (Al. Haynes, manager): Conway and Leland, Georgia Dean Spaulding, Fred H. Kent, Fish and Quigg, James W. Bingham, Morrissey and Proctor, Chevalier De Canio and Kitty Bingham 18-23.

QUEBEC, CAN.—Casino (Louis Verande, manager): The following people appeared 11-15: Chulita, Annie Wilkes, Koppé, Harriman, Three Bouffons, Monsieur Harmont, and Louis Verande. Business big. Week 18-24: The Mengeaur Brothers, the Cregonys, the Dromios, De Bessell, Judge, Monsieur Harmond, Louis Veronde, Nellie Burt, Annie Wilkes.—Item: Theofred Harnel has resigned as manager of the Casino and has rented the Theatre Royal from the syndicate who had taken it over a few days. He has renamed it the Gaiety Theatre, and will open season 25. Louis Veronde has been named manager of the Casino, and that he will keep up its present big business is assured, as he has become very popular.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): The bill week 18 was an exceptionally strong one. It included Forrest Tempest, the trick horse; Hill and Whittaker, Ladell and Alvarez, Miles and Ireland, Riggs and Crowley, Marie Burns, Mazziotte, Derenda and Breen. Miss Whittaker is a Springfield girl who was a harpist with Brian Boru last season. She entered vaude-

ville recently with Mr. Hill, who is an expert banjoist. Their turn takes the house by storm.

CINCINNATI, O.—The Gay Masqueraders, under the direction of Robert Manchester, have held up the average at People's 17-23, both in point of excellence and of business done. There are two burlesques, The Sporty Widows and A Jay at Coney Island. In the olio were the Clark Sisters, Mason and Healy, Baker and Lynn, Nick Brown, Frank Hammond, and Lorenze and Allen. Next week Maco's City Club plays a return engagement.

The same week at the Fountain Square Gus Hill's Novelties made a decided hit. The co. is a straight variety one, and has Lizzie Derious Daly, the Three Navaros, Sato, Flatow and Dunn, John and Bertha Gleeson, Lavender Richardson, Sheridan and Forrest, and Harry Thompson, "The Mayor of the Bowery."

For the week 24-30 at the Pike, Manager Hunt has secured John W. Ransone in his impersonation of Mark Hanna as the headliner. John T. Sullivan, assisted by Eleanor Barry and Aggie Vars, appears in Captain Huntington. Ada Glasca makes her vaudeville debut, and Stanley and Jackson, Sam and Kitty Morton, the Damm Brothers, and Satsuma have prominent places on the programme.

OTTAWA, CAN.—Grant's Music Hall (Charles H. Haystead, manager): The olio for this week 18-23 includes McBride and Goodrich, Manning and Prevost, the De Greaus, Koppé, Trazom, and the Vongeves; best vaudevilles seen here at popular prices; excellent business. Merry Widows Burlesque co. 25-30.

BINGHAMTON, N. Y.—Bijou Theatre (A. A. Fenyvessy, manager): Fay Foster co. drew good attendance 14-16; audiences well pleased. Ed F. Rush's White Crook was greeted by fair sized houses 18-20. Ed Lang's Operatic Burlesquers 21-23. Jacobs and Henley's Merry Maidens 24-26.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): Season opened 18 with large attendance. The theatre is new and cozy. Frank Hall and Cass Staley, Daisy Peterkin, Stanton and Willard, and the Penz Brothews were the attractions for week.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): Bryant and Watson's American Burlesquers gave a very good performance to large business week of 18.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Knickerbockers 18-23 gave an entertainment first class in every respect. The musical first part introduced the entire co., and the interest never lagged. Good voices, fine scenery and costumes are always appreciated, and this co. has all these. Very good business. 25-30 Hopkins' Trans-Oceanics. Nov. 1-6 Sam Devere.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Bon Ton Burlesquers opened 18 to big business. Two burlesques are given, in whi h the scenery and girls are pretty, but the specialties are poor. 25-30 Night Owls.

BUFFALO, N. Y.—Robie's Bohemian Burlesquers occupied the Court Street 18-23. The programme consisted of the usual burlesques and an olio of some merit. Van and Nobriga and Flo Jansen are the features. Patronage excellent. Rice and Barton's Big Gaiety co. 25-30.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): An excellent co., headed by Laura Biggar and Burt Haverly, packed the house; S. R. O. at every performance.

LOUISVILLE, KY.—Vanity Fair, a spectacular vaudeville attraction, opened at the matinee 17 at the New Buckingham to S. R. O., and good business continued throughout the week. In the co are the Mahs Sisters, Ranley and Jarvis, Nellie Berwick, and others of equal excellence. The Merry Monarchs come for a week 25.

SAN FRANCISCO, CAL.—There has been a varied and interesting bill at the Orpheum 11-17 and business has been enormous. The leading feature is Press Eldridge. He holds the stage for over half an hour, and the audience even then seems unwilling to part with him. John J. Welch, an eccentric dancer, is another favorite this week. Provo's juggling holds the interest of the audience. The holdovers are Smith and Family, Jasper, Jenkins, and Clayton. McCarty and Reynolds, the Adolphi Trio, the Hungarian Orchestra, and O'Brien and Havel.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Fred Rider's Moulin Rouge 14-16 drew fair business to good performance. The work of Harris and Walters deserves mentioning. Rose Sydell's London Belles co. 18-20 gave good performances to medium business. House dark 21-28.

MIDDLETOWN, CONN.—McDonough Theatre (J. C. Southmayd, manager): Rose Sydell's London Belles co. 21 to good business. The co. contains some clever people. Fireman's Fair week of 25-30.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Wood Sisters Burlesque co. 18-23; co. and business fair. Jermon's Black Crook 25-30.

KANSAS CITY, MO.—The Faust family combination gave a good vaudeville bill at the Gillis Opera House 17-23, in which variety acts more or less good, some of them very clever, succeeded in pleasing fair audiences.

INDIANAPOLIS, IND.—Flynn and Sheridan Big Sensation opened at the Empire 18. The cake walk brought down the house. Flossie Hughes, Mamie Dillon, Mlle. Vani, May Bohee, and other competent people are with the co. It looks as if the attendance during the week would break the record.

NORTH ADAMS, MASS.—The Bijou (Bijou Syndicate, managers): The New French Folly co. gave a poor show at this house, week commencing 18. The only good feature of the performance was the up to date dancing of Griffen and Cowper. Among the artists were Collins and Ray, Marie Valeska, and the Wilber Sisters. Living pictures were shown and a picture machine gave a counterfeit of the Fitzsimmons-Corbett fight. This is the first poor show booked at the house this season.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): The attendance 18-23 tested the capacity of the house at every performance. The olio included Florrie West, Enoch, Harry Dryden, Fannie Leslie, Banks Winter, Webb and Hassan, Cooke and Clinton, and the Farrells. Amelia Glover 25-30.

HAMILTON, O.—Globe Opera House (Connor and Smith, managers): Vaudeville opening Monday, Oct. 18, was a brilliant success. Week Oct. 25-30: Eiler, Burk and McDonald, Manly and Rose, Law and Sucintato, Foster and Bush, and Kitty Russell.

SCRANTON, PA.—Davis Theatre (George E. Davis, manager): The Knickerbockers 14-16 to good business. Lang's Operatic Burlesquers 18-20 to fair business.

WORCESTER, MASS.—Bijou Theatre (Jules E Offner, manager): Willett and Thorne, the Ryders, Arthur Rigby, Kenno and Welch, Stewart and Gillen, William H. Burke 18-23; large audiences. Johnstone Bennett and S. Miller Kent 25-30.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): Black Patti's Troubadours filled the house at each performance 18-20. The skit At Jolly Cooney Island starts the bill, followed by an olio. Gems from the operas are sung as the finale. Morton and Bennett's Quadroons 21-23.—Gaiety Theatre (Agnes Barry, manager): Miss New York, Jr., closed the banner week's business 16. The Merry Maidens opened to S. R. O. 18. The indications are favorable for another big week. In the olio are Madden and Curren, Dave Marion, Fannie Vedder and others. An Early Surprise serves as the wind-up of a clever show.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): The attractions 18-23 are Melrose and Fauthett, Bessie Carrol, John Sullivan, etc. Very good show and business fair. The building has been renovated for the Winter business in first class shape, and a better business is expected.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): The features of the bill 18-23 are Mozier and Conley, who made a great hit. Others are Palmer and Darrell, Lillian Wright, Denier and Earle, Frank Gardiner, and the Handicap, including the Kenwick and Harry A. DeVere, to good business.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): This house did its banner business week of 11 with Sam T. Jack's Tenderloin co., people being turned away nightly. The performance was of the "racy" order, but seemed to please the audience. Helen Russell's English Sports did well week of 18. The burlesques, Matinee Girls on a Lark and A Greased Greaser, introduced many bright specialties.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Business very large. People for week 25-30 are: Farnum Brothers, John Barty, Romer and Collette, Wills and Barron, Julia Kelly, Robert Walter, Ted Breton, Lulu Theis, Ford and Davern, and Willett and Thorne.

PITTSBURG, PA.—Irwin Brothers opened at the Academy of Music 18 to a crowded house. Next week, Robie's Bohemian Burlesquers.

VAUDEVILLE PERFORMERS' DATES

Adelman and Howe—Exposition, Nashville—indefinite.
Aldrich, Charles T.—Olympic, N. Y., 27-Oct. 30.
Aherns, The—Drexel, Chicago, 25-30.
Allen and Delmain—Opera House, Chicago, 25-30.
Americus Comedy Four—Keith's, N. Y., 25-30.
American Macs—Alhambra, Chicago, 25-30.
Alburtus and Weston—Pastor's, N. Y., 25-30.
Austin, George E.—Pastor's, N. Y., 25-30.
Arnim and Wagner—Proctor's, N. Y., 25-30.
Behan and Dakin—Opera House, Chicago, 25-30.
Bonehill, Bessie—Keith's, Phila., 25-30.
Burkhart, Lillian—Keith's, Boston, 25-30.
Bannicks, The—Music Hall, Brooklyn, 25-30.
Bigger and Dreher—Music Hall, Brooklyn, 25-30.
Brooks and Brooks—Music Hall, Brooklyn, 25-30.
Byron and Blanch—Music Hall, Brooklyn, 25-30.
Boyle and Graham—Alhambra, Chicago, 25-30.
Bennett, Margie—Alhambra, Chicago, 25-30.
Byron and Langdon—Alhambra, Chicago, 25-30.
Barnes and Sisson—Pastor's, N. Y., 25-30.
Bowman, Fred.—Pastor's, N. Y., 25-30.
Burrows, The—Pastor's, N. Y., 25-30.
Booth, Hope—Olympic, Chicago, 25-30.
Barton and Ashley—Haymarket, Chicago, 25-30.
Barretts, Three—Haymarket, Chicago, 25-30.
Barry and Bannon—Smith's, Bridgeport, Conn., 25-30.
Blondelle, The—Keith's, N. Y., 25-30.
Cohans, Four—Poli's, New Haven, Conn., 25-30.
Clayton, Jenkins and Jasper Orpheum Theatre, 'Frisco, 27-Oct. 30.
Canfield and Carleton—Olympic, Chicago, 25-30.
Carroll, Johnny—Opera House, Chicago, 25-30.
Conroy and McDonald—Music Hall, Brooklyn, 25-30.
Carmen, La Belle—Olympic, Chicago, 25-30.
Cullen, James H.—Olympic, Chicago, 25-30.
Carlisle Sisters—Haymarket, Chicago, 25-30.
Coutere Brothers—Proctor's, N. Y., 25-30.
Colby and Way—Proctor's, N. Y., 25-30.
Carter, Billy—Proctor's, N. Y., 25-30.
Chalet, Mlle.—Proctor's, N. Y., 25-30.
Davis and Jerome—England—indefinite.
Dunn, Arthur and Jennie—Orpheum, 'Frisco, 18-Nov. 30.
Daly, Lizzie and Vinie—Hyde and Behman's, Brooklyn, 25-30, Avenue Theatre, Pittsburg, Nov. 1-6.
Del Monte, Paola—Koster's, N. Y., indefinite.
Delavoye and Fritz—Haymarket, Chicago, 25-30, Opera House, Chicago, Nov. 1-6.
Dashington, Al.—Ninth and Arch, Phila., 25-30.
Demoras, The—Keith's, Phila., 25-30.
Dayton, Lillian—Alhambra, Chicago, 25-30.
Duncan, A. O.—Olympic, N. Y., 25-30.
De Fillippi, Monsieur and Madame—Pastor's, N. Y., 25-30.
Dixie Trio—Haymarket, Chicago, 25-30.
Deltorelli and Clemenso—Proctor's, N. Y., 25-30.
De Koch Troupe—Koster's, N. Y., 25-30.
Dixey, Henry E.—Palace, N. Y., 25-30.
Eckert and Heck—Keith's, Phila., 25-30.
Eldoro and Norine—Keith's, Phila., 25-30.
Evans, Florrie—Alhambra, Chicago, 25-30.
Elinore Sisters—Pastor's, N. Y., 25-30.
Eckert and Berg—Olympic, Chicago, 25-30.
Ellis, Walter—Opera House, Chicago, 25-30.
Eldridge, Press—Orpheum, 'Frisco, 11—indefinite.
Emmonds, Emerson and Emmonds—Monumental, Baltimore, 25-30.
Frencelli and Lewis—Opera House, Chicago, 25-30, Haymarket, Chicago, Nov. 1-6.
Filson and Errol—Haymarket, Chicago, 25-30.
Frankline Sisters—Opera House, Chicago, 25-30.
Flynn, Joe—Alhambra, Chicago, 25-30.
Folly Comedy Trio—Olympic, Chicago, 25-30.
Ford and Francis—Olympic, Chicago, 25-30.
Finley and Touhey—Opera House, Chicago, 25-30.
Farnum and Healy—Haymarket, Chicago, 25-30.
Fitzgibbon Trio—Proctor's, N. Y., 25-30.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Griffiths Brothers—Koster's, N. Y., 18-30.
Garnella and Shirk—Keith's, Phila., 25-30.
Goldin, Horace—Keith's, Phila., 25-30.
Gray, Barry and Ella—Pastor's, N. Y., 25-30.
Gorman and West—Pastor's, N. Y., 25-30.
Hall, E. M.—Avenue Theatre, Pittsburg, Nov. 1-6.
Hughes and Hughes—Opera House, Chicago, 25-30.
Hall, Pauline—Keith's, N. Y., 25-30.
Haskell, Lonny—Hyde and Behman's, Brooklyn, 25-30.
Hawinks, Lew—Haymarket, Chicago, 25-30.
Hawthorne, Albert—Olympic, Chicago, 25-30.
Heiders, The—Olympic, Chicago, 25-30.
Hyde and Leola—Ninth and Arch, Phila., 25-30.
Howe, Wall and Walters—Keith's, Phila., 25-30.
Heras Family—Opera House, Chicago, 25-30.
Howard and Abt—Proctor's, N. Y., 25-30.
Irene, Mlle.—Keith's, N. Y., 25-30.
Jerome and Bell—Alhambra, Chicago, 25-30.
Jones-Grant-Jones—Keith's, Boston, 25-30.
Jacksons, The—Haymarket, Chicago, 25-30.
Kernell, John—Olympic, Chicago, 25-30.
Lynch and Jewell—Proctor's, N. Y., 18-30.
Leopoldine, Mlle.—Haymarket, Chicago, 25-30.
Lang, Edward R.—Bijou, Washington, 25-30, Wonderland, Wilmington, Del., Nov. 1-6.
Le Roy, Servais—Keith's, Boston, 25-30.
Loring, Bonita—Alhambra, Chicago, 25-30.
Latell, Ed—Pastor's, N. Y., 25-30.
Lloyd, Marie—Koster's, N. Y., 25-30.
Metropolitan Three—Keith's, Phila., 25-30.
Merode, Cleo de—Koster's, N. Y., Sept. 27—indefinite.
Morton and Elliott—Haymarket, Chicago, 25-30.
Moreland and Thompson—Keith's, Phila., 25-30.
Mendoza Sisters—Keith's, Phila., 25-30.
Mack, John W.—Alhambra, Chicago, 25-30.
Mack, Helen—Alhambra, Chicago, 25-30.
Martell, Annie—Alhambra, Chicago, 25-30.
Mayer, Smith and Mayer—Olympic, Chicago, 25-30.
Monroe, George W.—Opera House, Chicago, 25-30.
Mora, Fannie—Proctor's, N. Y., 25-30.
Merritt, Hal—Keith's, N. Y., 25-30.
Marians, The—Keith's, N. Y., 25-30.
Mooney, May—Keith's, N. Y., 25-30.
McNish and Cain—Hyde and Behman's, Brooklyn, 25-30, Keith's, N. Y., Nov. 1-6.
Neuville and Barlow—Avenue Theatre, Pittsburg, 25-30, Globe, Hamilton, Nov. 1-6.
Neidert, Eugene—Keith's, N. Y., 25-30.
Northern Troupe—Proctor's, N. Y., 18-30.
Norman, Mary—Hopkins', St. Louis, 31 Nov. 6.
Nosses, Five—Music Hall, Brooklyn, 25-30.
Nichols, Blanche—Alhambra, Chicago, 25-30.
Nichols, Mattie—Alhambra, Chicago, 25-30.
Noble, Milton and Dolly—Keith's, N. Y., 25-30.
Olschausky and Lonny—Pike's, Cincinnati, 25-Nov. 6.
Odella, The—Ninth and Arch, Phila., 25-30.
Onri Sisters—Ninth and Arch, Phila., 25-30.
O'Rourke and Burdette—Music Hall, Brooklyn, 25-30.
Olympia Quartette—Pastor's, N. Y., 25-30.
Pischiani Sisters, Six—Proctor's, N. Y., 25-30.
Pantzer, Lina—Koster's, N. Y., 11-30.
Polos, Three—Olympia, N. Y., 11-30.
Patrice—Keith's, N. Y., 18-30.
Post and Clinton—Olympic, Chicago, 25-30.
Pitrot, Richard—Auditorium, Kansas City, 31-Nov. 6.
Polk and Collins—Keith's, Phila., 25-30.
Rombello, Mlle.—Koster's, N. Y., 11-30.
Raymonds, Three—Opera House, Chicago, 25-30.
Royce, Ray L.—Haymarket, Chicago, 25-30, Hopkins', Chicago, 31-Nov. 6.
Randall, Lew.—Keith's, Phila., 25-30.
Redding and Hartzell—Keith's, Phila., 25-30.
Ross, Bert.—Alhambra, Chicago, 25-30.
Raymond, Maud—Pastor's, N. Y., 25-30.
Russells, Musical—Pastor's, N. Y., 25-30.
Renfos, Flying—Opera House, Chicago, 25-30.
Rossow Midgets—Proctor's, N. Y., 25-30.
Stanley and Jackson—Pike's, Cincinnati, 25-30, Olympic, Chicago, Nov. 1-6.
Silvers, The—Casto, Fall River, Mass., 25-30.
Sterling Sisters—Ninth and Arch, Phila., 25-30.
Schumann Sisters—Alhambra, Chicago, 25-30.
Sabel, Josephine—Olympia, N. Y., 25-30.
Shepley, John H.—Keith's, N. Y., 25-30.
Thatcher and Marble—Opera House, Chicago, 25-30.
Valeska—Olympia, N. Y., 25-30.
West, John A.—Haymarket, Chicago, 25-30.
Wentz and Adair—Olympic, Chicago, 25-30.
Ward, Daisy—Ninth and Arch, Phila., 25-30.
Warren and Howard—Ninth and Arch, Phila., 25-30.
Watson, Harvy—Alhambra, Chicago, 25-30.
Watson and Hutchings—Pastor's, N. Y., 25-30.
World Trio—Pastor's, N. Y., 25-30.
Wells, Lew—Olympic, Chicago, 25-30.
Windom, William H.—Haymarket, Chicago, 25-30.
Whiting, Stanley—Proctor's, N. Y., 25-30.
Webb, Mrs Harriett—Keith's, N. Y., 25-30.
Webb and Hassan—Keith's, N. Y., 25-30.
Zanfrettas, The—Ninth and Arch, Phila., 25-30.
Zazelle and Vernon—Keith's, Phila., 25-30.

MATTERS OF FACT.

McFadden's Row of Flats played to the capacity of the houses recently at Utica, New Haven, and Hartford.

Arthur C. Aiston is highly gratified with the success of Tennessee's Pardner, which played last week in Kansas City, at the Grand Opera House, to S. R. O. nightly. The entire press of Kansas City was lavish in praise of the excellent cast and superb mounting of the play. After a week around Kansas City the company will go to the Pacific Coast.

Agnes Carlton Phillips in The Captain's Mate played to S. R. O. at Clinton, Mo., Oct. 18.

Oliver Byron reproduced The Plunger at the Elm Street Theatre, Manchester, N. H., Oct. 18, before a large audience with marked success. Mr. and Mrs. Byron received an ovation.

A Gay New Yorker, a musical farce-comedy, appears to have made a decided hit this season, and has been doing a good business. It was originally intended to be the Eastern A Broadway Girl company, but it was decided to call it A Gay New Yorker, and it is filling the time orginally booked for A Broadway Girl. The company is headed by Rogers and Ryan, and includes some clever people.

The New Mallory Opera House, at Paola, Kan., was opened Oct. 20 with the Mackay Comic Opera company, in Said Pasha, to a crowded house. The house is a handsome one, tastefully decorated, and provided with every convenience for the comfort of patrons and players. A coincidence was its opening on the fiftieth birthday of C. H. Mallory, the owner and proprietor.

George D. Louden, for the past two seasons manager of Andrew McPhee's Big company, closed with that company Sept. 16, and has assumed the management of the Betts-Losee company, which has been reorganized, and reports first-class business.

Mark Bennett is scoring a big success in "That Dear Old Song," which he sings in McFadden's Row of Flats.

One of the most successful attractions on the road this season is the Rays in A Hot Old Time. Manager Edgar Selden was in town last week and reports that in every theatre in which the Rays have appeared this season they have played to capacity. At the Duquesne Theatre, in Pittsburg, they played to the largest business in the history of the house. During a week in which the company rested in Pittsburg John Ray sat in a box at the Duquesne one night. He was recognized by the gallery with shouts of "Hullo, John Ray," and other expressions of warm greeting, and it was with some difficulty that the boys' enthusiasm was quelled by the autocrat with the cane who rules the gallery. Several return engagements will be played by the company. It will appear at the Grand Opera House, New York, during New Year's week.

Frank C. Bangs, who is the only living member of the famous Shakespearean quartette (Booth, Davenport, Barrett, and Bangs), is located permanently in New York, at the Sturtevant. He intends devoting his time to the preparation of scholars for the stage and directing dramatic entertainments, and also to aiding members of the profession in the study of special roles. His own practical experience and many successes should warrant the best of instruction for the amateur or professional who can utilize his services.

Thanksgiving and Christmas dates are open at the Marlowe Theatre, Englewood, Ill., for first class attractions. These dates are usually good for capacity at both matinee and evening performances. There is also other open time in November and December.

As A Southern Romance is to go on tour, Emma Brennan (Mrs. John E. Ince) and Thomas H. Ince have been re-engaged for their old parts.

Alfred Burnham has decided not to take out his own company, and therefore will accept engagement, either as manager or actor. He may be addressed care of this office.

The weeks of Nov. 9 and 16 are open at Clark's Opera House, Norwich, N. Y. Also time in December and January.

Woodley Musson will consider offers to play juvenile roles. He was with The Girl I Left Behind Me until recently. His address is 9 Oxford Street, Rochester, N. Y.

J. D. Goddo, 276 High Street, Holyoke, Mass., advertises a new and cheap method of learning to play the piano.

E. F. Kreyer and Nina Paul, general utility and ingenue and soubrette, respectively, invite offers. Communications addressed to Trenton, Mo., will reach them.

H. A. Du Souchet gives notice that all business relations between himself and Martin W. Hanley and Walter E. Perkins are at an end.

Frank Powell is at liberty for heavies and characters, and should be addressed at Fort Worth, Texas.

Annie Louise Ames (Mrs. Jean Jacques), who retired from the stage some time ago, has decided to return to her former love and now invites offers from reputable attractions. She may be addressed care this office.

Some good open time in November and December, including Christmas week, is being held open by Manager G. B. Bunnell, of New Haven, Conn., for first-class attractions.

The attention of professionals visiting St. Louis is called to the Lindell Hotel, which has lately been modernized and refurnished, making it one of the most complete hostelries in the West. The special rates given to the profession and its close proximity to the various theatres make it particularly desirable.

Lizzie Morgan has resigned from The Span of Life company to accept an offer from the Castle Square Theatre Stock company, Boston, where Miss Morgan made a favorable impression and many friends earlier in the season by her conscientious work in character roles.

Thanksgiving day is open at Greene's Opera House, Cedar Rapids, one of Iowa's best one-night stands. First-class attractions only need apply to Manager George B. Peck.

A number of the principal holiday dates are still unfilled at the Grand Opera House, Canandaigua, N. Y., and can be secured by good attractions.

The Plattsburg Theatre, Plattsburg, N. Y., is under new management, Edwin G. Clarke, the well-known bandmaster of the Twenty-first United States Infantry, succeeding Dr. W. A. Browne, who left to take charge of the Russell Theatre at Ottawa, Ont. Manager Clarke has open time in January, February, and March.

Charles E. Grapewin, comedian, with singing and dancing specialty, and Anna Chance, the well-known contralto, who is also a graceful dancer, are open to offers for farce-comedy. Their address is 133 West Thirty-fifth Street.

Manager S. H. Simonds wants a first-class attraction for Thanksgiving at the Lyceum Theatre, Elizabeth, N. J.

Sadie Connolly, Irish comedienne, has resigned from Murray and Mack's company, and will return to the vaudeville stage. She does a clever turn that never fails to please.

After a season of five weeks the management of the New Grand Theatre at Salt Lake City, which opened its doors Sept. 20, decided to cancel the engagement of the stock company, and play popular priced combinations. The stock company included Ethel Brandon, Olive Hoff, Polly Stockwell, Russell Bassett, John Bunny, and Dave Murray. The company was a capable one, presenting such plays as Across the Potomac, The Social Highwayman, The Black Flag, Claire and the Forgemaster, and The English Rose. All were well cast and superbly staged. A supplemental season will, however, begin Nov. 1, and bookings are now being made with vaudeville combinations and light opera and repertoire stock companies. Vaudeville attractions can command a profitable one week engagement and light opera and repertoire stock companies, if up to the requirements, can play engagements of from two to ten weeks to good business. Under the present management the theatre has been remodeled and renovated throughout, the seating capacity increased to 1,000 and the stage enlarged so that any traveling attraction will not be hampered by a lack of space to properly present scenic effects.

WALTER E. PERKINS
The original A. KEENE SHAVER (title-role) in MY FRIEND FROM INDIA.
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LETTER LIST.

WOMEN.

Abbott, Jessie P.
Anderson, Margaret
Ansley, Isabel
Asquith, Mary
Atkinson, Anna L.
Alberta, Laura
Adams, Melytha
Alexander, Stella
Bell, Louise
Buckminster, Mary
Bryson, Jean
Black, Belle
Buckingham, Lillian
Browning, Eleanor
Bernard, Fannie
Birdpay, Eleanor
Bayard, Helen
Brown, Mrs. Edwin
Becker, Mrs. H. W.
Bowers, Clare
Burroughs, Marie
Bascom, Nana
Burton, Alice
Blanchett, Louise
Biscall, M.
Brown, Mattie
Black, Georgia
Baldi, Melena
Bancroft, Helen
Bronson, Mr. & Mrs.
Braddon, Margaret
Byrne, Francis
Bourne, Nettie
Barry, Elenor
Cavendish, M.
Cushman, Sadie
Clements, Beatrice
Caldwell, Julia
Card, Alice
Capsonia, Madam
Claplin, Josie
Claxton, Kate
Courtney, Maud
Cawthorn, Susie
Claire, Gertrude
Callahan, Nellie
Chadwin, Lee
Comstock, Nellie
Cornish, Sylvester
Cottrothre, Mme.
De Present, Rose
Dupree, Minnie
Day, Marie Louise
Deane, Gussie
Davis, Maud
Davis, Kate
Donslow, Mildred
Drilty, Maud
Delano, Dickie
Demacia, Amy
Ditt, Josephine
Dale, Bertie
DeBerner, Ernestine
Davidson, Pauline
Deane, Esta
Dana, Kathryn
DaCosta, Fanny
Dantell, Effie
Dunn, Emma
Dunbar, Ella
Daly, Anna
Fay, Evelyn
Field, Katherine
Franciola, Ford, Harriet
Fuller, Lote,
Fontainbleau, Ella
Farrance, Helen
Girard, Bettina
Granger, Maud
Griffith, Britta
Graif, J. T.
Gall, Blanch
Glover, Louis N.
Gray, Stella
Ganahl, Harriet
Geannetti, Miss
Gurneta, U.
Grapewine, Anna
Griswold, Grace
Harding, Madge
Humphrey, Margaret
Hill, Eunice
Hartly, Ione
Hunt, Fannie
Hendsley, Dora
Hunter, Clara
Heck, Louis
Henderson, Ella
Hill, Lottie
Hollingsworth, Zora
Henderson, Grace
Hamilton, May
Hagan, Mrs Charles
Ingraham, Lilley
Johnston, Frances
Jolliffe, Frances
Jones, Richard, Mrs
Johnson, Geo.
Johnson, Sibyl
Jarboo, M.
Jewell, Helen
Janauschek, Mme.
Jackson, Mrs.
Kohnle, Mrs. W. L.
Kean, Bertha
Knapp, Virginia
Kaufman, Effie
Kelly, Mary
Kley, Alice
Kaufman, Mrs.
Lafferla, Dollie
Leigh Sisters
LeRoy, Lillie
LeRoy, Grace
Lorraine, Andree
Lindroth, Nellie
Lester, Dorothy
Leigh, Edna
Leighton, Mrs. Harry
Lewis, Lillian
Lee, Mrs. E. W.
Laurina, Lillian
Lincoln, Francis
Lowell, Miss
Lynton, Ethel
Leonard, Flora
Lamar, Lee
Leonard, Hope
May, Margaret
Murray, Minnie
Marbury, Jane
McCormack, Myra
Mason, Manola
Moretti, Eleanor
Morris, May E.
Morella, Myra
Mozart, Ollie
Mayfield, F.
Marvin, Helen
Morris, Nina
Morris, June
Marsden, Blanche
Morris, Clara
Marlborough, Helen
McComb, Jean H.
Mead, Sue Belle
Mal, Edith
Moore, Hattie
Newton, Florence
Norris, C., Mrs.
Nannery, May
North, Gwendoline
Nichols Sisters
Nichols, Mrs.
Ogden, Grace
Osborne, Marie
Percy, Marion
Putnam, Katie
Penfield, Mary
Parker, Nellie
Peabody, Ellen B.
Papinta
Price, Helen
Perry, Irene
Perkins, Carrie
Parrott, Daisy
Perine, Louise
Plummer, F.
Reilly, Mrs. J. A.
Roy, Alma, Lucelle
Richards, Ruth
Reilly, K. V.
Robinson, Ida
Ranwers, L. Grace
Resmore, Dorothy
Roma, Carrie
Ross, Virginia
Ray, Mildred
Strong, Alma
Stoddart, Alice
Seelery, Mrs. A.
St. Pierce, Mildred
Steiler, Johana
Stafford, Mrs. Wm.
Stilson, Pearl
Scott, Edna
Snyder, Elizabeth
Shaw, Edith
Schuman, Sadie
Stewart, Blanche
Spencer, Grace
Sterling, Ada
Small, Nellie
Sylvesta, Pauline
Strach, Tillie
Taber, Lulu
Temple, Rose
Tucker, Madge
Teal, Margie
Tyler, Odette
Thompson, Laura
Viada, Alexandria
Veltere, Nina
Vail, Cora
Vera, Hattie
Van Sicien, Ida
Vance, Dorothy
Williams, Barney
Wyatt, Jessie
West, Josie
West, Jessie
Wyman, Carrie
Wakeman, Emily
Wood, Jessie L.
Winslow, K. W.
Wellis, Gladys
Williams, Mrs. Dan
Wheeler, May
Watson, Jennie
Worthington, Elanor
Worth, Dottie
Wilson, Anita
Ybene, Miss
Young, Agnes

MEN.

Adams, Jake
Atkinson, Chas. P.
Ashman, E. L.
Arnold, Frank J.
Anthony, Jerome
Arthur, Chas.
Anderson, Wm. G.
Amory, J.
Brooker, Chas.
Bainbridge, Clement
Bristor, John
Brooks, Walter J.
Beatty, W. H.
Bingham, Lloyd
Blanden, Lou
Ball, Garrison
Bush, J. C.
Bankson, James W.
Briton, Wm.
Beede, Chas. H.
Barry, Wm. H.
Boardman, Claude
Better, Melton M.
Boyer, Willis E.
Bartlett, Sidney
Brownell, Atherton
Burleigh, W. S.
Bunnell, Clarence
Brown, Harry N.
Bilan, Edgar
Bittenen, J. J.
Bethelheim, E.
Bilan, Holbrook
Burgess, Neil
Byrne, D. I.
Beers, Newton
Bosa, Harry S.
Bowles, Geo.
Banker, Ed
Bell, Ralph
Brinkeisey, H. W.
Brooks, Harry
Clifford, C. R.
Coyne, F. J.
Carr, C.
Cough, W. H.
Card, C. W.
Curran, John
Canisey, Harry
Carroll, R. F.
Callahan, Jos.
Curtis, Matt
Cantor, Chas.
Clayton, T. K.
Craig, John
Clark, Gage
Childs, S. Russell
Clifton, George
Canfield, W. F.
Conniers, Norman D.
Cameron, Henry
Cochran, Chas. B.
Clarke, G. F.
Crossley, W. F.
Coffin, Harry
Cooley, Hollis
Dazley, C.
Duble, Alvin
David, Frank
DeMar, E.
Davis, Homer O.
Dickey, W. G.
Devhan, Will
Durrant, Frank
Deagon, Arthur
Evenson, Harry
Edgar, Geo.
Ellis, A.
Etherington, Arthur
Elmendorf, Wm. C.
Ewing, H.
Emerson, Warren
Fitzpatrick, S.
Forest, H.
Forrest, Louis
Frankan, Jos.
Faust, Jack
Fisher, Perkins
Farnum, Dustin
Pigman, Max
Pancher, J. E.
Foreman, Edgar
Formes, Karl
Proom, Albert
Fisher, J. B.
Frear, Fred
Franklyn, Chas.
Finn, J. E.
Fitts, Elijah R.
Parnell, Fred C.
Grover, L.
Gorton's Minstrel.
Gossin, J. Leslie
Gould, Everett
Galvin & Bates
Gray, Anthony
Gibneys, The
Grisimer, Jos. R.
George, Edw.
Gradt, Frank
Goodhue, Willis M.
Gaden, Garland
Garvin, Chas.
Harvey, Geo.
Hurleigh, Franclyn
Hillyers, E. A.
Hayes, J. Francis
Haux, Wm.
Houdini, Prof.
Hallen, Fred.
Herdgins, J. G.
Haig, Alex.
Hall, E. M.
Haine, Felix
Hanna, L. G.
Haswin, Carl A.
Hall, T. A.
Herndon, Richard
Hunt, Wm.
Hallstein, John
Hirsh, J. S.
Hopkins, Jos.
Heatherton, Harry
Hadley, Ward
Hoff, Jay
Howard, Ralph
Hickey, John C.
Hamilton, T. C.
Hartley, Frederic
Haigh, Lorn L.
Hearts Comedy Co.
Herman, Frank C.
Harrison, Duncan
Hansen, M.
Hollis, Jack B.
Haworth, Jos.
Ingersoll, Robt.
June, J. K.
Johnson, F. E.
Jordan, Leopold
Jones, Frank
Johnson, Riano & Bentley
Jerome, Chas.
Johnson, R. E.
Jarrett, Berrie
King, Geo.
Kemper, Collin
Kreuger, Wm.
Kelley, Ed B.
Kohler, Max
Kellard, John E.
Krackonitzer, Emily
Kaufman, Simon
King, Frank G.
Kaine, Geo.
Kent, Mark
Kilbourne, Ansley
Kent, Chas.
Lerome, Adolphe
Lane, John
Le Vasseur, L.
Lea, Albert
Austin Lehnaren, F. R.
Langdon, W. H.
Lacy, Jack
Lavelle, W. A.
Lillord, Benj.
Lane, C. W.
Lindsley, Guy
Leerberger, J. S.
Lacy, Harry
Lee, Henry
Larkin, Arthur
Lawrence, Edwin G
Larsen, Geo.
Langham, H.
Legge, C. W.
Lloyd, Edwin F.
Lepden, W. H.
Leonard, J. Edwin
Lefloy, R. C.
Leon, Girard
Leman, Harry M.
Mason, John
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Murray, T. Dave
McCann, Arthur
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Merrell, Leveseteg
Morris, Robt. G.
Mansfield, Geo. R.
Martin, Dick
Morrison, G.
McArdle, Edw. A.
Mack, Bob
Murray, Geo. L.
Marks, Teddie
McDonald, W. J.
Munroe, Wallace
Monroe, Geo. W.
Melvin, Calin
Marrinot, Chas.
Morton, R.
Murphy, Jos.
Monpres, W. H.
Monroe, R. B.
Maley, Steve
Mitchell, Horace
Morris, J. R.
Matthews, Leslie
MacDonald, C. W.
Melrose, Frank
McCready, Wm.
Moulton, Arthur
Meyers, Henry
New York Trio.
Nathan, Jos.
Norcross, Frank
O'Rourke, Eugene
Oppenheimer, Sol
Owen, Wm. R.
Potter, Paul
Pisani, Peter J.
Picketts, Sam
Pollock, Eric
Peck, Leslie
Paxton, Wm.
Paige, Geo. W.
Potter, Al
Pickard, Sidney
Prior, Sidney
Pope, Chas.
Pascoe, Wm.
Peak, L. H.
Phillips, E. R.
Powers, Ed
Plympton, Eben
Page, N. C
Preutte, Wm.
Poland, Ed
Pixley, Gus
Potter, Herbert
Rinaldo, Frank
Riley, J. P.
Ross, Frank
Riddell, Syrus
Raymond, Jack
Ross, Thos. W.
Reiley, James
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Mr. W. S. Hart's First Appearance in Joplin is a Complete Triumph.

At the Club theatre last night a treat was in store for those who attended, the play being "The Man in the Iron Mask," with W. S. Hart in the title-role. Stranger as he was to a Joplin audience, at the end of the first act he had gained such a hold upon the audience that a buzz of admiration and approval was noticeable in every part of the house.

The very name of the play is suggestive of intrigue, of tragedy and all the dark plots incident to the 17th century. His support was superb throughout, while the correct costuming was a distinctive feature in itself.

Mr. Hart is a young man of splendid physique, possessed of a superb voice, while his every gesture and perfect articulation place him in the first rank of the present generation of young heroic actors.

A careful contrast between Mr. Hart and the leading actors of the day will not fail to place him in a favorable light, while his knowledge of "sword play" is very near perfection and entitles him, without a doubt, to the position so lately occupied by the younger Salvini.

To see him once is to long for a second opportunity, and the favorable impression created last night should see the house filled every night during the remainder of his stay in this city.—*The Joplin Daily Globe*, Oct. 19, 1897.

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Regular stock company season closed October 23d. Now booking combinations in vaudeville, light opera, repertoire stock companies, etc. Modern theatre, handsomest and best arranged in the intermountain country. Seating capacity, 1,000. Large stock of new scenery, commodious stage. Population of city, 60,000. Best one-week stand in the West. Only first-class attractions wanted. Popular prices. Address
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Best One-Night or Week Repertoire Stand in Territory.
Capable and efficient management.
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DATES AHEAD.

(Continued from page 9.)

JESSIE MAE HALL: Lima, O., Oct. 25-30, Ft. Wayne, Ind., Nov. 1-6, Chicago, Ill., 8-13.

J. E. TOOLE (Edwin Jerome, mgr.): Plattsburg, N. Y., Oct. 26, Burlington, Vt., 27, St. Albans 28, Brockville, Can., 29, 30.

JOHNNY PRINGLE: Quray, Col., Oct. 25-30.

JOLLY NIGHT (Edw. Travers): Louisville, Ky., Oct. 25-30.

JOSEPH GREENE (Frank Harriman, mgr.): Halifax, N. S., 25-Nov. 13.

JOSEPH JEFFERSON: Brooklyn, N. Y., Oct. 25-30.

JOSHUA SIMPKINS: Gastonia, N. C., Oct. 26.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): Chicago, Ill., Oct. 18-Nov. 6, Omaha, Neb., 8-11, St. Joseph, Mo., 12, 13.

JUNE AGNOTT (T. C. Howard, mgr.): Somerset, Pa., Oct. 25-30, McKeesport Nov. 1-6.

JUNO BARRETT (John Henderson, mgr.): Milaca, Minn., Oct. 25-30, Princeton Nov. 1-6, Royalton 8-13.

KATHERINE ROBER: Salem, Mass., Oct. 25-30, New Bedford Nov. 1-6, Taunton 8-14.

KATIE EMMETT (Hubert Sackett, mgr.): Albany, N. Y., Oct. 25-27, Amsterdam 28, Utica 29, 30, Johnstown Nov. 1, Saratoga 2, Schenectady 3, Glens Falls 4, Troy 5, 6, New York city 8-13.

KATIE ROONEY (A. C. Dorner, mgr.): Reading, Pa., Oct. 18-30, Pottsville 21, Bethlehem 22, Pittston 23, Scranton 25-27.

KELCEY-SHANNON (Sam F. Kingston, mgr.): Trenton, N. J., Oct. 26, Easton, Pa., 27, Harrisburg 28.

KENNEDY PLAYERS (H. Brooks Hooper, mgr.): Wilkes-Barre, Pa., Oct. 25-30.

KIRK COMEDY: Clark, S. D., Oct. 25-27, Flandreau 28-30.

KLIMPT-HEARN (Sol Barney, mgr.): Atlanta, Ga., Oct. 25-Nov. 6, Augusta 8-13.

KLONDIKE KOMEDY (J. Francis O'Brien, mgr.): Schenectady, N. Y., Oct. 25-27, Ballston Spa 28-30, Saratoga Nov. 1-3, Ft. Edward 4-6, Glens Falls 8-10, Gloversville 11-13.

LAND OF THE LIVING (Jesse Burns, mgr.): Corning, N. Y., Oct. 26, Carbondale, Pa., 28, Olyphant 29, Honesdale 30, Scranton Nov. 1-3, Wilkes-Barre 4-6.

LEWIS MORRISON (Edwin J. Abram, mgr.): Haverhill, Mass., Oct. 26, Dover, N. H., 27, Lynn, Mass., 29, 30, Brockton Nov. 1, Taunton 2, Fall River 3, 4, Waterbury, Conn., 5, Hartford 6, Springfield, Mass., 8, Holyoke 9, 10, Northampton 11, Westfield 12, Pittsfield 13.

LIGHT ON THE POINT: Brooklyn, N. Y., Oct. 25-30.

LITTLE JACK HORNER (Jas. B. Mackie, prop. and mgr.): York, Pa., Oct. 26, Wilmington, Del., 27, Pottstown, Pa., 28, Easton 29, Elizabeth N. J. 30.

LITTLE TRIXIE (May Smith Robbins; Fred Robbins, mgr.): New Haven, Conn., Oct. 25-27.

LORIETT (J. D. Hutchinson, mgr.): Pittsburg, Pa., Oct. 25-30.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Butte, Mont., Oct. 27-30, Helena Nov. 1, Great Falls 2, 3, Pocatello, Idaho, 4, Boise City 8, 9, Baker City 10, Pendleton, Wash., 11, Walla Walla 12.

LYCEUM STOCK (Dan Frohman, mgr.): Providence, R. I., Oct. 25-27, Springfield, Mass., 28, Hartford, Conn., 29, New Haven 30, Philadelphia, Pa., Nov. 1-13.

LYCEUM THEATRE (Sharpley's): Wichita, Kan., Oct. 25-30.

MACAULEY-PATTON (Harry Levy, mgr.): Shawnee, O., Oct. 25-30, Martin's Ferry, Nov. 1-6, Wellsbury, W. Va., 8-13.

MAN FROM MEXICO: New York city Oct. 25-30.

MANHATTAN STOCK: Nashville, Tenn., Oct. 25-30.

MARGARET MATHER: Washington, D. C., Oct. 25-30, Jersey City, N. J., Nov. 1-6.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Portsmouth, N. H., Oct. 25-30, Haverhill, Mass., Nov. 1-6, Chelsea, 8-13.

MCCARTHY COMEDY: Lewiston, Ill., Oct. 25-30.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Boston, Mass., Oct. 25-30.

MCGINTY THE SPORT: Chicago, Ill., Oct. 25-30.

MCNULTY'S VISIT (Ferguson and Emerick): Springfield, Ill., Oct. 26, Lincoln 27, Decatur 28, Pana 29, Clinton 30, La Salle 31, Ottawa Nov. 1, La Porte, Ind., 2, South Bend 3, Toledo, O., 4-6.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Dover, N. H., Oct. 25-30, Gloucester, Mass., Nov 1-6.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Burlington, Ia., Oct. 27, Cedar Rapids 28, Marshalltown 29, Kansas City, Mo., 31-Nov. 6, St. Paul, Minn., 8-13.

MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): Guelph, Can., Oct. 27, Toronto 28-30.

MME. SANS GENE (Isaac Newton, mgr.): Charleston, W Va., Oct. 26, Portsmouth, O., 27, Chillicothe 28, Circleville 29, Lancaster 30, Urbana Nov. 1, Piqua 2, Mansfield 3, Sandusky 4, Fremont 5, Findlay 6.

MODJESKA: Milwaukee, Wis., Oct. 28-30.

MONTEZUMA OF MEXICO (E. J. Hassan, mgr.): Lowell, Mass., Oct. 25-27, Manchester, N. H., 28-30.

MONEY-SHEA: Oswego, N. Y., Oct. 25-30, Mt. Vernon Nov. 1-6, Red Bank, N. J., 8-13.

MORRISON FAUST (Edw. J. Abram, mgr.): Columbus, O., Oct. 25-30, Zanesville Nov. 1, Canal Dover 2, Elyria 3, Shelby 4, Fostoria 5, Mt. Vernon 6, Dayton, 8-13.

MRS. FISKE (Chas. E. Power, mgr.): Brooklyn, N. Y., Oct. 25-30, Boston, Mass., Nov. 1-13.

MURRAY AND MACK (Joe W. Spears, mgr.): Savannah, Ga., Oct. 26, Jacksonville, Fla., 27, Macon, Ga., 28, Montgomery, Ala., 29, Pensacola, Fla., 30, New Orleans, La., 31-Nov. 6.

MY BOYS (Richards and Canfield): Lawrence, Mass., Oct. 29.

MYSTERIOUS MR. BUGLE: Chicago, Ill., Oct. 18—indefinite.

NANCY HANKS: Ft. Madison, Ia., Oct. 26, Keokuk 27, Burlington 28, Davenport 29, Cedar Rapids 30, Dubuque Nov. 1.

NAT C. GOODWIN: New York city Oct. 18—indefinite.

NEVER AGAIN (No. 2, Chas. Frohman, mgr.): Superior, Wis., Oct. 26, Winona, Minn., 27, La Crosse, Wis., 28, Rockford, Ill., 30.

NEVER AGAIN (No. 1, Chas. Frohman, mgr.): Baltimore, Md., Oct. 25-30, Boston, Mass., Nov. 1—indefinite.

NIGHT IN NEW YORK (Nellie McHenry; J. B. Deicher, mgr.): Olean, N. Y., Oct. 27, Bradford, Pa., 28, Oil City 29, New Castle 30.

NORTHERN LIGHTS (Wm. Calder, mgr.): Pittsburg, Pa., Oct. 25-30, Elizabeth, N. J., Nov. 4, Paterson 5, 6, Hoboken 7, 9.

N. S. WOOD: Scranton, Pa., Oct. 25-30, Hoboken, N. J., Nov. 1, 2, Paterson 3-6.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Tell City, Ind., Oct. 28, Rockford, 29, Mt. Vernon 30, New Harmony Nov. 1, Owensville 2, Harrisburg, Ill., 3.

OLE OLSON (Eastern: Jules Murray, mgr.): Franklin, Ind., Oct. 19, Seymour 20, Columbus 21, Bedford 22, Bloomington 23.

OLIVER BYRON, MR. AND MRS. (J. H. Alliger, mgr.): New York city Oct. 25-30, Philadelphia, Pa., Nov. 1-6.

ONE ROUND OF PLEASURE: Newark, N. J., Oct. 25-30.

ON THE BOWERY: Washington, D. C., Oct. 25-30.

OTIS SKINNER: Minneapolis, Minn., Oct. 25-30.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Owego, N. Y., Oct. 26, Waverly 27, Elmira 28, Binghamton 29, Oneonta 30, Albany, Nov. 1-3, Poughkeepsie 4, Yonkers 5, Stamford, Conn., 6, So. Norwalk 8, Danbury 9, Bridgeport 10, 11, Hartford 12, 13.

PAYTON COMEDY (David J. Ramage, mgr.): Beaver Falls, Pa., Oct. 25-30, Lancaster Nov. 1-3, Trenton, N. J., 8-15.

PAY TRAIN (Chas. Halford, mgr.): Lebanon, N. H., Oct. 26, Franklin Falls 29, Concord 30.

PECK'S BAD BOY: Hartford, Conn., Oct. 29, 30, Middletown Nov. 1.

PETERS AND GREENE (Frank C. Huffman, mgr.): Augusta, Ga., Oct. 25-30.

PROCTOR PLEASURE PARTY: Butte, Mont., Oct. 25-Nov. 6.

PRODIGAL FATHER: Bay City, Mich., Oct. 26, Saginaw 27, Owosso 28, Flint 29, Ann Arbor 30.

PROPER CAPER: New York city Oct. 4—indefinite.

PULSE OF NEW YORK: Burlington, Ia., Oct. 30.

RAILROAD JACK (Western: Gilbert J. Spencer, mgr. and prop.): Coffeyville, Kan., Nov. 1, Chetopa 2, Oswego 3, Parsons 4, Pittsburg 6, Joplin, Mo., 7.

R. E. GRAHAM (Geo. H. Fields, mgr.): Temple, Tex., Oct. 27, Belton 28, Dallas 29, 30.

RENTFROW'S JOLLY PATHFINDERS: Chillicothe, O., Oct. 18-23, Ashland 25-30.

RICHARD MANSFIELD (A. M. Palmer, mgr.): New York city Oct. 4—indefinite.

ROBERT DOWNING (Will A. McConnell, mgr.): Marion, Ind., Oct. 26.

ROBERT MANTELL (M. W. Hanley, mgr.): Kansas City, Mo., Oct. 25-30.

ROBERTSON AND DOUGLAS (Charles A. Goettler, mgr.): Lebanon, O., Oct. 26, Washington C. H., 27, Miamisburg 28, Lawrenceburg, Ind., 29, Madison 30.

ROLAND REED: Chicago, Ill., Oct. 25—indefinite.

ROSEMARY (John Drew; Chas. Frohman, mgr.): Brooklyn, N. Y., Oct. 25-30.

RUN FOR YOUR MONEY (Gus Bothner, mgr.): Peoria, Ill., Oct. 26, Pekin 27, Bloomington 28, Jacksonville 29, Alton 30, East St. Louis 31.

SADIE RAYMOND: Osage City, Kan., Oct. 28, Lyndon 29, Burlington 30.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): New London, Conn., Oct. 25-30, Westerly, R. I., Nov. 1-6, Pawtucket 8-13.

SECRET ENEMY: Lynn, Mass., Oct. 25-27, Lowell 28, Lewiston 29, 30, Philadelphia, Pa., Nov. 1-6.

SECRET SERVICE (No. 1; Chas. Frohman, mgr.): Chicago, Ill., Sept. 27—indefinite.

SEYMOUR STRATTON COMEDIANS (Ed H. Barnstead, Jr., mgr.): Natick, Mass., Oct. 25-30.

SHALL WE FORGIVE HER (Jacob Litt, mgr.): Brooklyn, N. Y., Oct. 25-30.

SHANNON OF THE SIXTH: Buffalo, N. Y., Oct. 25-30.

SHANTY TOWN: Toledo, O., Oct. 25-27, Dayton 28-30.

SHERMAN AND MORRISSEY: Chicago, Ill., Oct. 18-30.

SHORE ACRES (William B. Gross, mgr.): Toronto, Can., Oct. 25-27, Buffalo, N. Y., 28-30, Providence, R. I., Nov. 1-6, Hartford 8, Springfield 9, 10, Worcester 11-13.

SHORE ACRES (William B. Gross, mgr.): Paterson, N. J., Oct. 26, 27, Easton, Pa., 28, Plainfield, N. J., 29, Trenton 30, Poughkeepsie, N. Y., Nov. 1, Kingston 2, Albany 3, Amsterdam 4, Troy 5, 6.

SIDE TRACKED (Western; Jule Walters, prop.): Tacoma, Wash., Oct. 25-27, Seattle 31-Nov. 6, Portland, Ore., 7-13.

SIDEWALKS OF NEW YORK: Cleveland, O., Oct. 25-30.

SOL SMITH RUSSELL: New York city Sept. 20—indefinite.

SOUTH BEFORE THE WAR (Harry Martell, mgr.): Wallace, Idaho, Oct. 27, Delame City 28, Spokane 29, Ellensburg 30.

SOUTHERN ROMANCE (W. E. Phillips, mgr.): Youngstown, O., Oct. 28, Warren 29, Mansfield 30, Toledo Nov. 1, 2, Dayton 3, Louisville, Ky., 4, 6, Nashville, Tenn., 8, 9.

SOWING THE WIND: Pittsburg, Kan., Oct. 27, St. Joseph, Mo., 29, Sioux City, Ia., 30, Omaha, Neb., 31, Des Moines, Ia., Nov. 1, Ottumwa 2, Washington 4, Keokuk 5, Alton, Ill., 6, Chicago 7-13.

SPAN OF LIFE (William Calder, mgr.): Bridgeport, Conn., Oct. 28.

SPEAR COMEDIANS: Asbury Park, N. J., Oct. 25-30.

SPORTING DUCHESS (Frank L. Perley, mgr.): Harlem, N. Y., Oct. 25-30, Newark, N. J., Nov. 1-6, Brooklyn, N. Y., 8-13.

STRAIGHT FROM THE HEART: Chicago, Ill., Oct. 25-30.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): New York city Sept. 13—indefinite.

STUART ROBSON (D. V. Arthur, mgr.): Detroit, Mich., Oct. 25-27, Columbus, O., 28, 30, St. Louis, Mo., Nov. 1-6.

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Attleboro, Mass., Oct. 26, Taunton 27, Brockton 28, Plymouth 29, Fall River 30, Brooklyn, N. Y., Nov. 1-6, New York city 8-13.

SWELL MISS FITZSWELL (May Irwin; E. Rosenbaum, mgr.): Fall River, Mass., Oct. 29.

TARRYTOWN WIDOW: Saratoga, N. Y., Oct. 19, Glens Falls 20, Schenectady 21, Gloversville 22, Amsterdam 23, Rutland, Vt., 25, Burlington 26.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Pittsburg, Kan., Oct. 26, Ft. Scott 27, Ottawa 28, Lexington, Mo., 29, Lincoln, Neb., 30.

THE DAZZLER (John F. Cosgrove, mgr.): Portland, Ore., Oct. 24-30, Walla Walla, Wash., Nov. 1, Pendleton, Ore., 2, Boise City, Idaho, 3, Pocatello 4, Logan, Utah, 5, Park City 6, Salt Lake City 8-13.

THE ELECTRICIAN: Detroit, Mich., Oct. 25-30.

THE GORMANS (Mr. Beans from Boston; Charles F. Brown, mgr.): Olean, N. Y., Oct. 26, Williamsport, Pa., 27, Towanda 28, Elmira, N. Y., 29, Binghamton 30, Port Jervis Nov. 1, Tarrytown 2, Portchester 3, Meriden, Conn., 4, Hartford 5, 6.

THE HEARTHSTONE (J. D. Smithdeal, mgr.): Fall River, Mass., Oct. 26, 27, Newport, R. I., 28, Brockton, Mass., 29, Riverpoint, R. I., 30.

THE INDIAN (Edw. J. Abram, mgr.): Hoboken, N. J., Oct. 25-27, Bethlehem, Pa., 28, Ashland 29, Hazelton 30, Wilkes-Barre Nov. 1-3, Scranton 4-6, Philadelphia 8-13.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): New York city, Oct. 18-Nov. 20.

THE SPOONERS (Edna May, Cecil; B. S. Spooner, mgr.) Troy, N. Y., Oct. 25-30, Williamsport, Pa., Nov. 1-6, Pittston 8-13.

THOMAS E. SHEA (Geo. H. Brennan, mgr.): Newark, N. J., Oct. 25-30.

TOMMY SHEARER (Earl Burgess, mgr.): Sharon, Pa., Oct. 25-30, Franklin Nov. 1-6, Olean, N. Y., 8-13.

TORNADO (Northern: Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Franklin, Pa., Oct. 26, Titusville 27, Union City 28, Corry 29, Jamestown, N. Y., 30, Salomanca Nov. 1, Bradford, Pa., 2, Olean, N. Y., 3, Danville 4, Bath 5, Lyons 6, Geneva 8, Auburn 10, Rochester 11-13.

TOWN TOPICS (World, Keller, and Mack): Baltimore, Md., Oct. 25-30, Pawtucket, R. I., Nov. 1-3, Fall River, Mass., 4-6, Hartford, Conn., 8, 9.

TRIP TO COONTOWN (Cole and Johnson; William Black, mgr.): Rochester, N. Y., Oct. 28-30.

TURN OF THE TIDE: New York city Oct. 25-30, Philadelphia, Pa., Nov. 1-6, Newport News, Va., 8-13.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Pittsburg, Pa., Oct. 25-30, Philadelphia Nov. 1-6.

UNCLE REUBEN: Tuscola, Ill., Oct. 26.

UNCLE TOM'S CABIN (Eastern; Stetson's): Brunswick, Me., Oct. 26, Biddeford 28, Gardner 29, Bangor 30, Oldtown Nov. 1.

UNCLE TOM'S CABIN (Salter and Martin, mgrs.): Canal Dover, O., Oct 26, Cambridge 27, Bellaire 28, Steubenville 29.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Petrolia, Ont., Oct. 26, Chatham 27, St. Thomas 28, Goderich 29, Brantford Nov. 1, Berlin 2, Guelph 3, Collingwood 4, Barrie 5, Lindsay 8, Peterboro 9, Cobourg 10, Belleville 11, Kingston 12, Brockville 13.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Piqua, O., Oct. 25-30.

VAN OSTEN THREE-STAR COMEDY (Thomas Van Osten, mgr.): Rochester, Pa., Nov. 1-6.

WAITE COMEDY (Eastern; C. L. Elliott, mgr.): Hartford, Conn., Oct. 25-30.

WAITE COMEDY (Western; D. H. Woods, mgr.): Reading, Pa., Oct. 18-30, Chester Nov. 1-6, Wilmington, Del., 8-13.

WALKER WHITESIDE (Mason Mitchell, mgr.), Norfolk, Va., Oct. 27, Lynchburg 28, Roanoke 29, Bristol, Tenn., 30, Knoxville Nov. 1, Chattanooga 2, Atlanta, Ga., 3, 4, Anniston, Ala., 5, Athens, Ga., 6, Augusta 8, Charleston, S. C., 9, Savannah, Ga., 10, Jacksonville, Fla., 11, Waycross, Ga., 12, Mason 13.

WHAT HAPPENED TO JONES: New York city Aug. 30—indefinite.

WHEN LONDON SLEEPS (Jas. H. Wallick, mgr.): New York city Oct. 25-30.

WHITE SLAVE (Campbell Bros., mgrs.): Cleveland, O., Nov. 1-6, Grand Rapids, Mich., 8-10, Kalamazoo, 11, Jackson 12, Lansing 13.

WHO IS WHO (Geo. H. Nicolai, mgr.): Cincinnati, O., Oct. 25-30.

WIDOW JONES (Rich and Harris, mgrs.): Buffalo, N. Y., Oct. 25-27, Detroit, Mich., 28-30.

WIEDMANN COMEDIANS: Jonesboro, Ark., Oct. 25-30.

WILBER COMEDY: Macon, Ga., Oct. 25-27, Athens 28-30.

WILLIAM H. CRANE (Joseph Brooks, mgr.): Denver, Col., Oct. 25-30.

WILL T. HODGE: Waterville, N. Y., Oct. 25-30.

WILSON COMEDY: Ilion, N. Y., Oct. 25-30, Cohoes Nov. 1-6.

WILTON LACKAYE: Washington, D. C., Oct. 25-30.

WOMAN IN BLACK: Cincinnati, O., Oct. 25-30.

WOOD-JERSEY (E. N. Wood, mgr.): Edgerton, Wis., Oct. 24-30.

WOODWARD-WARREN (H. Guy Woodward, mgr.): Columbia, S. C., Oct. 25-30.

WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Pottsville, Pa., Oct. 26, Berwick 27, Nanticoke 28, Northumberland 29, Sunbury 30, Freeland Nov. 1, Hazelton 2, Mahanoy City 3, Reading 4-6.

W. S. HART (John Whiteley, mgr.): Parsons, Kan., Oct. 25-27, Arkansas City 28-30, Winfield, Nov. 1-3.

OPERA AND EXTRAVAGANZA.

BELLE OF NEW YORK: New York city Sept. 27—indefinite.

BELLSTADT-BALLENBERG BAND: Nashville, Tenn., Oct. 18-30.

BENNETT AND MORTON OPERATIC QUADROONS: Pawtucket, R. I., Oct. 25-27, Brockton, Mass., 28-30, Lowell Nov. 1-3, Manchester, N. H., 4-6, Lynn, Mass., 8-10, Brooklyn, N. Y., 15-20.

BOSTON LYRIC OPERA: Cincinnati, O., Aug. 23—indefinite.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Providence, R. I., Oct. 26, Fall River, Mass., 27, Woonsocket, R. I., 28, Pawtucket 29, Lawrence, Mass., 30, Lynn 31, Fitchburg Nov. 1, Worcester 2, Springfield 3, Holyoke 4, Hartford, Conn., 5, Pittsfield, Mass., 6, Troy, N. Y., 7, Amsterdam 8, Rome 9, Syracuse 10, Lyons 11, Warsaw 12, Canandaigua 13.

BROWNIES: Champaign, Ill., Oct. 26, Evansville, Ind., 30.

CALHOUN OPERA: Ishpeming, Mich., Oct. 27, Ironwood 28, Ashland, Wis., 29, Duluth, Minn., 30, Brainerd Nov. 1, Wahpeton, N. D., 2, Winnipeg Man., 3-6, Grand Forks, N. D., 8, Fargo 9, Dickinson 10, Miles City, Mont., 11, Billings 12, Livingston 13.

CAMILLE D'ARVILLE OPERA: Washington, D. C., Oct. 25-30.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., Sept. 13—indefinite.

CIRCUS GIRL (Augustin Daly, mgr.): New York city Aug. 16—indefinite.

COLONIAL OPERA (A. W. Campbell, mgr.): Westfield, Mass., Oct. 26, Middletown, Conn., 27, New Britain 28, Bridgeport 29, Norwalk 30, Bristol Nov. 1, Pittsfield, Mass., 2, Athol 3, Lowell 4, Nashua, N. H., 5, So. Framingham, Mass., 6.

COLUMBIA OPERA: Dallas, Tex., Oct. 25-30, New Orleans, La., Nov. 1-6.

CORINNE OPERA (Rich and Maeder, mgrs.): San Francisco, Cal., Oct. 25-30.

DEVIL'S AUCTION (Chas. H. Yale, mgr.) Jackson, Tenn., Oct. 26, Dyersburg 27, Cairo, Ill., 28, Paducah, Ky., 29, Clarksville 30, Bowling Green Nov. 1, Louisville 2, Frankfort 3.

DE WOLF HOPPER: Boston, Mass., Oct. 18-30, Worcester Nov. 1, Springfield 2, Hartford, Conn., 3, 4, New Britain 5, New Haven 6.

FRANCIS WILSON: Rochester, N. Y., Oct. 25, 26, Syracuse 28, 29.

FRANK DANIELS (Kirk La Shelle, mgr.): New York city Oct. 25-Dec. 11.

FRENCH MAID: New York city Sept. 27—indefinite.

1492: Lincoln, Neb., Oct. 29.

GAYETY MANHATTAN: Boston, Mass., Oct. 25-30.

GIRL FROM PARIS (No. 1; E. E. Rice, mgr.): Philadelphia, Pa., Sept. 20—indefinite.

GIRL FROM PARIS (No. 2; E. E. Rice, mgr.): Boston, Mass., Oct. 11—indefinite.

GIRL FROM PARIS (No. 3): Springfield, Mo., Oct. 29.

GONZALEZ COMIC OPERA: New Castle, Pa., Nov. 1-6.

HANLON'S SUPERBA (Edwin Warner, mgr.): Minneapolis, Minn., Oct. 31-Nov. 6.

HIGHWAYMAN: Boston, Mass., Oct. 25—indefinite.

IN GAY NEW YORK (Klaw and Erlanger, mgrs.): Lincoln, Neb. Oct. 28.

IN TOWN: Philadelphia, Pa., Oct. 25-Nov. 6.

ISLE OF CHAMPAGNE: Saginaw, Mich., Oct. 26, Lansing 27, Battle Creek 28, Kalamazoo 29, Grand Rapids 30, South Bend, Ind., Nov. 1, Terre Haute 2, Evansville 3, Owensboro, Ky., 4, Nashville, Tenn., 5, 6, Knoxville 8, Chattanooga 9, Atlanta, Ga., 10, Birmingham, Ala., 11, Meridian, Miss., 12, Jackson 13.

JACK AND THE BEANSTALK: Indianapolis, Ind., Oct. 25-27.

KISMET (Frank Norcross, mgr.): Ogdensburg, N. Y., Oct. 26, Watertown 27, Rochester 28-30, Syracuse Nov. 1-3.

LA POUPEE: New York city Oct. 21—indefinite.

LILLIPUTIANS: New York city Sept. 20-Oct. 30.

LOST, STRAYED OR STOLEN (Fred C. Whitney, mgr.): San Francisco, Cal., Nov. 1-13.

MADELEINE (Jean H. Williams, mgr.): Louisville, Ky., Oct. 26, 27, Columbus, O., 28, Toledo 29, 30.

MARIE BELL OPERA: Memphis, Tenn., Oct. 25-27.

ORIENTAL AMERICA (John W. Isham's): En route through England.

SOUSA BAND (Frank Christianer, mgr.): Boston, Mass., Oct. 25-30.

TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): Burlington, Ia., Oct. 26, Galesburg, Ill., 27, Rockford 28, Madison, Wis., 29, Racine 30.

VICTOR HERBERT: Cincinnati, O., Oct. 26, Hamilton 27, Richmond, Ind., 28, Indianapolis 29, Huntington 30, Toledo, O., 31, Delaware Nov. 1, Columbus 2, Springfield 3, Marion 4, Zanesville 5, Portsmouth 6, Cincinnati 7, Canton 8, Ashtabula 9, Meadville, Pa., 10, Oil City 11, Jamestown, N. Y., 12, Dunkirk 13.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Portland, Me., Oct. 25-30, Manchester, N. H., Nov. 1-6, Gloucester, Mass., 8-13.

WANG: New York city Oct. 25-30, Harlem, N. Y., Nov. 1-6.

WEDDING DAY (Frank Murray, mgr.): Pittsburg, Pa., Oct. 25-30.

WHIRL OF THE TOWN: Cleveland, O., Oct. 25-30.

WILBUR-KIRWIN (W. H. Fullwood, mgr.): Atlanta, Ga., Oct. 25—indefinite.

WILBUR OPERA: Indianapolis, Ind., Oct. 25-30.

VARIETY.

AL. REEVES: Baltimore Md., Oct. 25-30, Washington, D. C., Nov. 1-6.

AMERICAN BEAUTIES BURLESQUE (Bryant and Watson, props.; C. G. Ball, mgr.): Brooklyn, N. Y., Oct. 25-Nov. 6.

ANI'S MONARCHS (Harry Hill, prop. and mgr.): Louisville, Ky., Oct. 24-30, Columbus, O., Nov. 1-3, Dayton, 4-6, Mansfield 8, Akron 9, Richmond, Ind., 10, Indianapolis 11-13.

BENNETT-MORTON QUADROON: Pawtucket, R. I., Oct. 25-27.

BIG SENSATION: Chicago, Ill., Oct. 25-30.

BLACK CROOK BURLESQUE: Troy, N. Y., Oct. 25-30.

BOB FITZSIMMONS: Marion, Ind., Oct. 26, Frankfort 27, Brazil 28, Bloomington 29, Evansville 30, Louisville, Ky., Nov. 1-6.

BOSTON BURLESQUE: Rochester, N. Y., Oct. 25-27, Erie 28-30, Indianapolis, Ind., Nov. 1-6, Chicago, Ill., 8-13.

BOSTON CONTINUOUS PERFORMANCE: Peoria, Ill., Oct. 25-30, Cedar Rapids, Ia., Nov. 1-6.

BROADWAY GIRL: New Haven, Conn., Oct. 28-30.

CITY CLUB: Cincinnati, O., Oct. 25-30.

CITY SPORTS (Phil Sheridan, mgr.): Indianapolis, Ind., Oct. 25-30.

COLUMBIAN BURLESQUERS (Scribner's): New York city Oct. 25-30, Baltimore, Md., Nov. 1-6, New York city 8-13.

FAUST BROTHERS' VAUDEVILLE (Charles Woodford, mgr.): Lincoln, Neb., Oct. 24-30, Des Moines, Ia., Nov. 1-6, Milwaukee, Wis., 8-13.

FAY FOSTER: Boston, Mass., Oct. 25-30.

GAIETY EXTRAVAGANZA: Georgetown, Ky., Oct. 26.

GAY MASQUERADERS (Gus Hill, prop.; Robt. Manchester, mgr.): St. Louis, Mo., Oct. 25-30.

HELEN RUSSELL: Detroit, Mich., Oct. 25-30.

HOPKINS' TRANS-OCEANICS (Eastern): New Britain, Conn., Oct. 26, Manchester, N. H., 27.

HOPKINS' TRANS-OCEANICS (Western; Robert Fulgora, mgr.): Newark, N. J., Oct. 25-30.

IRWIN BROS.: Jersey City, N. J., Oct. 25-30.

JOHN L. SULLIVAN (Wm. H. Sherwood, mgr.): Baltimore, Md., Oct. 25-30, Hoboken, N. J., Nov. 1-3, Trenton 4, Elizabeth 5, Boonton 6.

KLONDIKE (Sam T. Jack, mgr.): Chicago, Ill., Oct. 25-Nov. 13.

KNICKERBOCKER BURLESQUE (Louis Robie, mgr.): Reading, Pa., Oct. 25-30, Philadelphia Nov. 1-6, Brooklyn, N. Y., 8-13.

LANG OPERATIC BURLESQUERS: Brooklyn, N. Y., Oct. 25-30.

LONDON BELLES (Rose Sydell): Philadelphia, Pa., Oct. 25-30, Scranton Nov. 1-3, Binghamton, N. Y., 4-6, Jersey City, N. J., 8-13.

LONDON CITY SPORTS (Western; Wm. M. Weis, mgr.): Appleton, Wis., Oct 31-Nov 1., Stevens Point 2, Portage 3-5, Watertown 6, Janesville 7, Beloit 8, 9, Rockford, Ill., 10, 11, Freeport 13-18.

LONDON GAIETY GIRLS: Philadelphia, Pa., Oct. 25-30.

LOWERY AND FRANCIS BURLESQUERS: Brooklyn, N. Y., Oct. 25-30.

MANHATTAN CLUB: Paterson, N. J., Oct. 25-30.

MAY HOWARD: Fall River, Mass., Oct. 28-30.

MISS NEW YORK, JR.: Providence, R. I., Oct. 25-30.

MOULIN ROUGE (Rider's): Albany, N. Y., Oct. 25-30.

OCTOROONS (John W. Isham, prop.): Boston, Mass., Oct. 25-30.

ORANGE BLOSSOMS (Sam T. Jack, mgr.): Chicago, Ill., Oct. 17-Nov. 6, Detroit, Mich., 7-13.

PARIS BEAUTIES (Ed F. Jerome, mgr.): Williamstown, Mass., Oct. 25-27, No. Adams 28-30.

PARIS GAIETY GIRLS: Milwaukee, Wis., Oct. 25-30.

PARIS GOLF CLUB (Ed F. Jerome, mgr.): Cohoes, N. Y., Oct. 25-27, Mechanicsville 28-30.

REILLY AND WOOD: Philadelphia, Pa., Oct. 25-30.

RENTZ-SANTLEY (No. 1, Abe Leavitt, mgr.): Brooklyn, N. Y., Oct. 25-30, New York City Nov. 1-6.

RICE AND BARTON: Buffalo, N. Y., Oct. 25-30.

ROSE HILL: Wilmington, Del., Oct. 25, 26, Parkham, W. Va., 27, Chillicothe, O., 28, Washington, Ind., 29, St. Louis, Mo., Nov. 1-6, Louisville, Ky., 8-13.

ROSSOW MIDGETS: New York city Oct. 25-30, Jersey City, N. J., Nov. 1-6, New Haven, Conn., 8-13.

SAM DEVERE: New York city Oct. 25-30.

SCHILLER VAUDEVILLE (Biel's): Dixon, Ill., Oct. 24, 25, Mendota 26, 27, La Salle 28, 29, Decatur 30, 31.

STEVE BRODIE (Gus Hill, prop.; C. W. Williams, mgr.): Washington, D. C., Oct. 25-30, Baltimore, Md., Nov. 1-6.

TENDERLOIN (Sam T. Jack's): Cleveland, O., Oct. 25-30.

TONY PASTOR: New York city Oct. 25-30.

TWENTIETH CENTURY MAIDS: Fall River, Mass., Oct. 25-27.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Parkersburg, W. Va., Oct. 27, Marietta, O., 28, Wheeling, W. Va., 29, 30, New York city Nov. 1-6, Brooklyn, N. Y., 8-13.

WHITE CROOK: Philadelphia, Pa., Oct. 25, 30.

WHITE ELEPHANT EXTRAVAGANZA (Rider's) Paterson, N. J., Oct. 25-30.

WILLIAMS' OWN: Detroit, Mich., Oct. 25-30.

ZITTELLA'S ENGLISH FROLIQUES (Ridge Waller mgr.): Cincinnati, O., Oct. 24-30.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Dallas, Tex., Oct. 25, 26.

BEACH AND BOWERS: Winnipeg, Man., Oct. 25, 26, Grafton, N. D., 27, Grand Forks 28, Casselton 29, Valley City 30, Jamestown Nov. 1, Aberdeen, S. D., 2, Huron 3, Mitchell 4, Armour 5, Yankton 6, Sioux City, Ia., 8, Council Bluffs 9, Fremont, Neb., 10, York 11, Grand Island 12.

FIELDS AND HANSON: Mechanicsburg, Pa., Oct. 28, Carlisle 27, Chambersburg 29.

FOUR HUNDRED (Clyde G. Allen, mgr.): Pottsville, Pa., Nov. 2.

GORTON'S MINSTRELS (C. H. Larkin, mgr.): Woodstock, Vt., Oct. 26, Lebanon, N. H., 27, Randolph, Vt., 28, Montpelier 29, Barre 30, Middlebury Nov. 1, Fair Haven 3, Whitehall, N. Y., 4, Poultney, Vt., 5, Granville, N. Y., 6, Salem 8, Cambridge 9.

HI HENRY: Lowell, Mass., Oct. 25-27, Gloucester 28, Beverly 29, Haverhill 30, Newburyport Nov. 1, Amesbury 2.

MAHARA

NAT GOODWIN SUED FOR $50,000.

Charged with Taking Ideas for the Play Ambition from a Chicago Newspaper Man.

The testimony of Henry Guy Carleton and his secretary, Mrs. Electra Sagendorf, was taken last Wednesday in the suit which John M. Maxwell, of Chicago, has brought against Nat C. Goodwin for $50,000. Mr. Maxwell alleges that from a play called Congress, which he submitted to Mr. Goodwin, the latter appropriated ideas and gave them to Henry Guy Carleton, who incorporated these ideas in the play Ambition, which he wrote for Mr. Goodwin.

William J. Strong, representing Mr. Maxwell, and William K. Lowrey, representing Mr. Goodwin, came to New York from Chicago, where the case will be tried in the United States Court, to take the testimony of Mr. Carleton and his secretary. The hearing was held in the law offices of Charles L. Foster, 18 Wall Street. Besides the gentlemen named above there were present Burnham Kalisch, representing Mr. Carleton, Mr. Foster, the stenographer, and a MIRROR man.

Mr. Carleton's general answer to the charges that he had made use of ideas in Ambition which had been gleaned by Mr. Goodwin from the play Congress was that he had given a complete scenario, involving a very fully developed scheme of Ambition, to Mr. Goodwin a considerable time before January, 1895, the time when Mr. Goodwin received for inspection the play of Congress; that he never in his life received an idea or suggestion as to a play from Mr. Goodwin; and that there is no similarity between the plays of Ambition and Congress except that both are in three acts, dealing with public life in Washington, and containing a local coloring of Congressmen and negroes.

One of the peculiarities of the case is the fact that the villain in Ambition bears the name John Maxwell, which is the name, it will be noticed, of the plaintiff in the suit. The latter maintains that this name was selected with himself in view and is one of the evidences of the truth of his charges.

Mrs. Sagendorf was sworn first. She testified that she entered the employ of Mr. Carleton in February, 1893, and during the same month began work upon Ambition. She knew that the name was selected about the same time, because she had seen a memorandum in Mr. Carleton's studio upon which were the words, "Goodwin—Ambition." She testified also that in February, 1893, Mr. Carleton and Mr. Goodwin had met at dinner and discussed the projected play; that it was Mr. Carleton's custom never to accept hints, ideas or suggestions from any one in the making of his plays; and that the name John Maxwell had been mentioned or dictated to her in 1893. The obvious intent of this testimony was to show that the name of the play, general scheme and names of characters had been decided upon nearly two years before Mr. Maxwell submitted his play to Mr. Goodwin. Upon cross-examination by Mr. Strong, Mrs. Sagendorf's recollections of Ambition were found to be somewhat more clear than her remembrance of other plays in the writing of which she assisted Mr. Carleton as amanuensis.

Mr. Carleton was next called upon to testify. The questions in the direct examination were put by Mr. Lowrey, and those in the cross examination by Mr. Strong. Mr. Carleton's testimony was in part as follows:

Q. How long have you been writing plays?

A. My first play, Memnon, was written in Chicago in 1881. I conceived the idea in 1880, and completed the play in 1881. It was accepted by John McCullough, the tragedian, in 1881. When I say my first play I mean the first that received and gained public recognition. I wrote a play in San Francisco in 1871.

Q. Have you been continuously writing and producing plays since 1881?

A. I was engaged in newspaper work up to the time I began on Memnon. After I had finished it I engaged in newspaper work in New York, and continued it until 1890; meanwhile I wrote and had produced a number of plays. The first was The Lion's Mouth, a romantic play in blank verse, which I wrote under contract, and which was first produced at Wallack's Theatre on Sept. 18, 1884, and was played to the capacity of the house for a number of weeks, and which was afterward played on the road by Frederick Warde as a repertoire play for several seasons with success. The second was The Pembertons, produced in Albany in February, 1890, by J. M. Hill, in exploitation of a newly discovered star, Miss Edsall. The play was pronounced a success, but the star not. The play ran for four weeks, and then Mr. Hill withdrew the star from the firmament. I have had several offers for the play and negotiations for its revival are now pending. The next in order was Ye Earlie Trouble, which was produced at the Boston Museum by K. M. Field on Aug. 31, 1891, and accorded by audience and critics to be a success. It ran at this theatre for five weeks. My next production was The Princess of Erie, in February, 1892, also at the Boston Museum. It was pronounced a success, and ran for four weeks in Lent. A Gilded Fool was the next in order. It was produced by Nat C. Goodwin on Sept. 2, 1892, in Providence, R. I., and played to $2,700 for three nights and a matinee, and was afterward played throughout the country by Mr. Goodwin. The next was a Bit of Scandal, which was produced at the Academy of Music, Washington, in the Spring of 1893, and was favorably reviewed by the Washington newspapers. My next play was The Butterflies, produced by Charles Frohman, and presented by the company headed by John Drew at the Hollis Street Theatre, Boston, on Dec. 27, 1893. The play ran through the season of '93-'94, and during the next season was frequently presented in repertory. It is now booked by the stock companies in various cities, and will be presented for the first time this season on Nov. 8 at the Lyceum Theatre, Baltimore. My next play was Lem Kettle, which was put on by Tim Murphy at Holyoke, Mass., in the latter part of August or early in September, 1894. The play had a career of ups and downs—there were more downs than ups—for several months, when Mr. Murphy was taken with a financial chill and ceased to twinkle as a star. My next play was That Imprudent Young Couple, which received its first presentation in May, 1895, at Middletown, N. Y., by the John Drew company. The play aroused enthusiasm, and received a very favorable verdict from three experts whom Charles Frohman sent from New York. The play was presented by the company headed by John Drew at Baldwin's Theatre, San Francisco, in September, 1895, and was played to over $6,000 upon the three weeks' run. The company was recalled to New York, and upon the play's presentation five or six times en route it met with the same verdict of success. It was produced in New York on the hottest night of the year, and although the audience seemed delighted the newspaper critics were divided. Three of the leading papers were strong in their denunciation. The receipts for the opening week were $4,600, and for the second week $4,700, but the play was withdrawn at my own request. I would like to add a word here about The Lion's Mouth. In February, 1891, Frederick Warde produced the play at the California Theatre, San Francisco, and it was enthusiastically praised by the critics. It was performed during this and following seasons by Mr. Warde over five hundred times, and met with success everywhere but in New York, where some of the critics damned it with great joy. The Lion's Mouth was played a year afterward at Schiller's Theatre, Chicago, and received strong praise from all the important Chicago papers; in fact, the verdict was unanimous. My next play after That Imprudent Young Couple was Ambition, which was presented at the Fifth Avenue Theatre, New York, by Nat C. Goodwin and his company in October, 1895, and was voted a success by most of the critics. After its New York engagement it was taken to Philadelphia, where the receipts were $3,000 in excess of those of any previous engagement in that city of Mr. Goodwin.

Q. Since the production of Ambition how many plays have you written?

A. That is a hard question to answer, because much of the work I have started since then is still under way. I made an adaptation of a French play for Charles Frohman, produced at the Garrick Theatre about March 1, under the title of Never Again, and an adaptation from the French and German, which was presented at Hoyt's Theatre about three weeks and called The Proper Caper. I have written a great deal upon a drama I have contracted for with Charles Frohman. I made slight changes in The Princess of Erie, and produced it at McVicker's Theatre, Chicago, last Fall under the name Two Men of Business, in which the Holland Brothers appeared. I am also working on three other plays, for which I am under contract.

Q. When did you first conceive the idea for the play Ambition?

A. Shortly after the production of A Gilded Fool in 1892. I was then under contract with Mr. Goodwin to supply him with another play, upon which I was to have two years' time. The contracts were signed as soon as I provided Mr. Goodwin with a scenario of the play.

Q. What do you mean by a scenario?

A. A description of the action and peculiarities of the play. I give a synopsis of the entire movement as I have it in my mind. I also gave bits of dialogue to further illustrate the peculiarities of the characters and the special points I purpose to make. Such a scenario usually occupies from twenty-five to thirty-five pages of typewriting, and is so minute a digest of the play that from it an expert can gather a clear idea of the action, characters, and the value of the climaxes.

Q. What is your mode of procedure as to the dramatis personæ?

A. I select the names of the characters with a great deal of care, because there is, in my opinion, much significance in the very name. For instance, the name Dolly Dimple would suggest a rollicking girl and hardly a dignified old lady.

Q. You have testified that in 1892 you thought out the scenario of Ambition and the names of the characters as they now exist. What did you do next?

A. Well, I then gave Mr. Goodwin an idea of the character he was to play—the central figure of the piece. This character was to be a man of national reputation and great power; a self-made man with the courage of a lion and the tenderness of a woman; a man of unassailable integrity; direct, forceful, a leader skilled in all the ways of battle. I remember that during Mr. Goodwin's engagement at the Fifth Avenue Theatre in 1893 I submitted this character to him and also the title, Ambition. At the same time I selected the name for the leading character, Obidiah Beck, and for the reason that this name is strong, rugged, and American, the surname making the whole quaint and striking.

Q. Did you at that time choose John Maxwell as a name for a character, and, if so, what suggested it to you?

A. The name Maxwell occurred to me first in connection with the heroine, whose name was Ruth Maxwell. I didn't think of it in connection with her father until afterward. Maxwell struck me as a good, plain name, and was very familar to me because when I was a second lieutenant in the United States Cavalry at Fort McCray, New Mexico, my commanding officer often spoke to me of a Mr Maxwell who owned a large grant of land in New Mexico, and I know that my superior was very much in love with Maxwell's daughter; therefore the name would naturally occur to me in selecting the name of the heroine. Afterward, in elaborating my plot, I conceived the idea, for the purpose of heightening the interest, of making the girl's father a co-conspirator against Beck. I did not intend to make him a villain, but a man of large commercial interests whose affection for his bank account was stronger than his friendship for Beck.

Q. At what time did you decide upon the name and character of Maxwell?

A. Prior to March, 1893, and the presentation of the scenario to Mr. Goodwin.

Q. Do you know John Milo Maxwell, of Chicago, the plaintiff in this suit?

A. I don't remember him, although I know, in a casual way, many Chicago newspaper men.

Q. Did you have any knowledge of John M. Maxwell at the time you wrote the scenario of Ambition?

A. I never heard of him. My first knowledge of him was early in 1896, when I learned that he had brought suit against Mr. Goodwin. I was much amused at the similarity between his name and that of the character in the play who has some of the attributes of villainy.

Q. Did you receive from Mr. Goodwin or anybody else a suggestion of the name of John Maxwell?

A. I did not.

Q. What is your custom regarding your contracts with actors and managers regarding the writing and delivering of plays?

A. The usual custom is for a manager or star to approach me to contract with him for a play. In the case of a star I might receive a suggestion from him that he would like the general character of the play to be comedy, but with one strong serious scene; or whether or not he would like a costume play. For example, I now have a written proposition from Mr. Mansfield's manager which contains these words: "Mr. Mansfield leaves entirely to Mr. Carleton a choice of subject for the play, merely expressing his preference for one depending more on characters and situations than upon mechanical effects."

Q. What is your custom in respect to the plots of your plays?

A. My unvarying custom at the present time is to follow my own ideas entirely as to plot, characters and dialogue. My only exception is with regard to the title, for which I accept suggestions from any one.

Q. In the play Ambition did you receive any suggestion from Mr. Goodwin or any one else as to plot, names of characters, or characters themselves?

A. I received no suggestion whatever.

Q. Have you ever seen the manuscript of the play Congress?

A. Not until night before last.

Q. Did Mr. Goodwin ever mention this play of Congress to you prior to this action?

A. No.

Q. State what similarity, if any, exists between your play of Ambition and the alleged play of Congress?

A. There are three points of similarity. Both are in three acts; both deal more or less with public life in Washington, and both contain a local flavoring of negroes and Congressmen.

Q. From your knowledge of plays and the art of playwriting is there anything at all remarkable in these resemblances?

A. Nothing at all.

Q. Have you ever discovered any similarity between Ambition and other plays?

A. The Senator is somewhat similar in theme, and was the play I tried to get away from when writing Ambition. It was a dangerous play to me, because it dealt with prominent Washington characters, and therefore was a reef to be avoided. And in September or October of 1894 I noticed a very important similarity with another play I went to see, The Bauble Shop, by Henry Arthur Jones, at the Empire Theatre. In it, to my dismay, I saw John Drew in the character of the Prime Minister of England. In the portion of Ambition which I had then written I had made Mr. Goodwin's character the incoming Secretary of State. I realized at once that if I continued on this course I would be accused by the critics of having followed Mr. Jones in the selection of the character. I bestowed very careful thought upon the situation, and changed my plan by making Beck the chairman of the Committee upon Foreign Relations and a possible candidate for the Presidency. This necessitated a complete overhauling of the first and second acts. I wrote to Mr. Goodwin explaining the circumstance, and that it would delay the delivery of the piece. This was the only important change from the original scenario. The others were as to details, and these were changed constantly up to the time of the production of Ambition.

Q. When did you present the scenario?

A. In September, 1893, when Mr. Goodwin was playing In Missouri in New York. A few days afterward I met Mr. Goodwin at the Plaza Hotel and signed a contract with him.

Q. From your knowledge of plays and the theatrical profession, what is your opinion of the alleged play called Congress?

A. I read the play very late at night after a very busy day, but my general impression was unfavorable as to its fitness for the stage. Its main theme is one which I think would antagonize a large proportion of the theatregoing public, however cleverly handled, for the reason that the labor question, which is agitated in the play, is a subject upon which the public is divided with bitter animosity. It is unwise to agitate great public questions on the stage. The theatre is a place of amusement and not a place for political or religious argument. I have always considered Sardou the great master of the drama of the present day, and his play, Daniel Rochat, gave me personally more pleasure than any play of his that I can remember. Yet it was a financial failure, owing to its handling of the Christian religion. I have frequently seen plays containing allusions to the strife between capital and labor meet with a very chilling reception. Laboring men, who are among the most enthusiastic patrons of the drama, apparently do not wish to have their wrongs or rights discussed or exploited for public amusement. Observation has shown me the inadvisability of treating live political issues upon the stage.

Q. It is charged that through some medium your conception, execution and final production of the play Ambition was suggested by the alleged play of Congress; is that true?

A. It is not true. The changes made in Ambition are no greater than changes I have made in other plays, and neither Nat Goodwin nor any other actor or manager with whom I have had dealings has ever given me an idea for a plot, a situation, a character or a single line of dialogue.

Most of these questions and answers were objected to by Mr. Strong.

Cross-examination by Mr. Strong as to a letter which Mr. Carleton wrote to the New York *Herald* regarding the suit after it had been announced; as to the source of his inspiration for the name John Maxwell; and as to the change of the leading character in Ambition from that of an incoming Secretary of State to the chairman of the Foreign Relations Committee, did not bring out any flaws in Mr. Carleton's testimony.

Charles Frohman was next examined, and testified to a conversation he had with Mr. Carleton regarding Ambition, and the changes that would be made necessary by the character of the Prime Minister in The Bauble Shop. This conversation occurred at the time of the production of The Bauble Shop at the Empire Theatre in 1894, and is important because it took place before the play Congress was submitted to Mr. Goodwin. Mr. Frohman also testified as to Mr. Carleton's position in the dramatic and literary world, to the effect that he is one of the leading American playwrights and a man whose reputation for integrity is such that it is extremely improbable that he would knowingly make use of another playwright's ideas. The fact was also brought out by this testimony that Mr. Carleton has declined to have his name associated with the adaptations which he has made for Mr. Frohman.

After the testimony had been taken Mr. Carleton proposed to Mr. Strong, who represents the plaintiff, John Maxwell, that the plays of Ambition and Congress each be given a public performance at a Chicago theatre, and that from these performances a jury of twelve men or a Board of Arbitration decide as to the similarity or dissimilarity of the plays. If it should be decided that the similarity is sufficient to lend probability to the charge that Ambition was suggested by Congress then Mr. Carleton is to pay the expenses of the production of both plays, but if a reverse decision is rendered then Mr. Maxwell is to pay the expenses. Mr. Strong asked that the proposition be put in writing, and said that he should advise his client to accept it.

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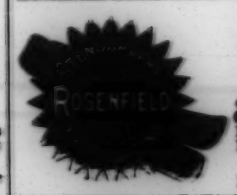

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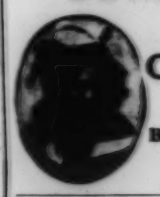
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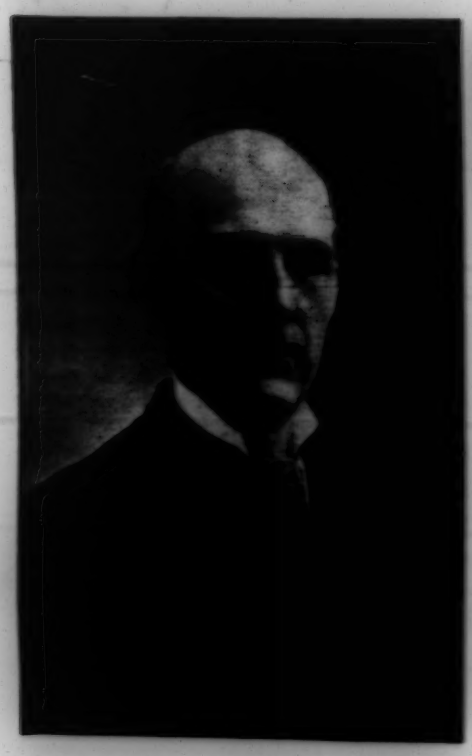

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